

**EXPERIENTIAL MEANING BREADTH AND GRAMMATICAL
COMPLEXITY REALIZATION VARIATIONS OF W. SHAKESPEARE'S
KING LEAR AND J. CROWTHER'S *KING LEAR***

A THESIS

**Presented as Partial Fulfillment of the Requirements for the Attainment of
a *Sarjana Sastra* Degree in English Language and Literature**



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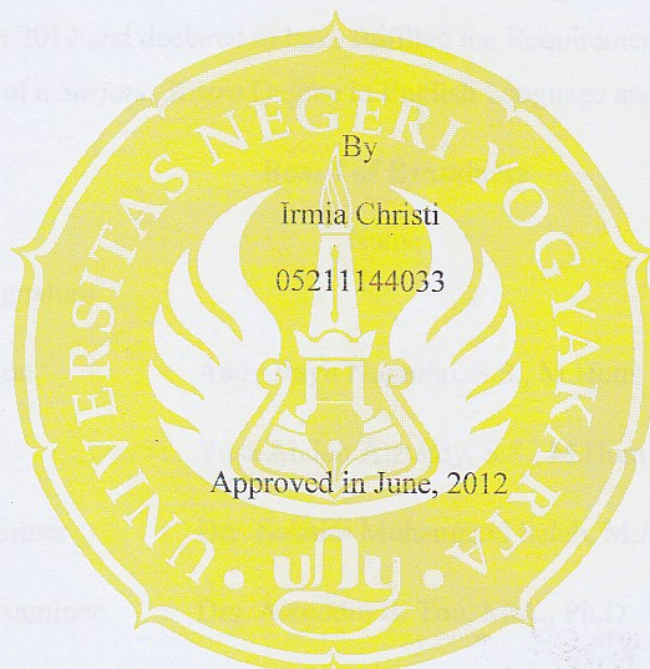
**ENGLISH LANGUAGE AND LITERATURE STUDY PROGRAM
ENGLISH LANGUAGE EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY**

2012

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Experiential Meaning Breadth and Grammatical Complexity Realization
Variations of W. Shakespeare's *King Lear* and J. Crowther's *King Lear*

A Thesis



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A Thesis

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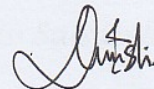
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Penulis,



Irmia Christi

MOTTOS AND DEDICATIONS

*Hope...
sees the invisible,
feels the intangible,
achieves the impossible.
Believe in hope and make it happen...*

*Dedicated to:
My beloved Papa Agus Prakosa
Mama Idawati
Bayu Nickara
Merry Monica
Rosi Indira Wardhani
Yuriko Salsabila Pradani*

ACKNOWLEDGEMENTS

Alhamdulillahirrobil alamiin, all praise be to Allah SWT, the Most Gracious and the Most Merciful, for all the blessings given to me so that I could accomplish this thesis.

I would also like to express my gratitude to my consultants, Mr. Asruddin B. Tou and Mr. Yosa A. Alzuhdy for their willingness to share their knowledge, time, and invaluable guidance during the process of writing this thesis. The sincere gratitude is also presented to Mrs. Titik Sudartinah, as academic advisor, for the support and to all lecturers at the English Department of Yogyakarta State University.

My greatest thank goes to my beloved family who never stop motivating me to finish my studies. I dedicate my deepest gratitude to *Papa* and *Mama* for their care, patience, support and love, *Mas* Bayu and *Mbak* Merry, my little sister Oci with whom I always share laughter and love, and my little niece Yuriko, she is my motivation.

I would also like to express my thanks to Yocky Cahyo for his great love, motivation and continuous support, Putri, Retha, and Rasya for the support and happiness, Titta, Sisil, Wempie, Irul, Ade, Fariz, Destri, Arizan, Imam, Dwi, Ari Putra, Nia, Dewi, Adit, Wanty, Lia, Fenny, Anik and Ocy and all of my friends that I cannot mention one by one for the colorful friendship, Haris, Isti, Riski, and Suci, for being part in finishing this thesis. I would also like to express my thanks to *Keluarga Mbarek* for supporting me to finish this study.

I realize that this thesis is still far from being perfect, but I really hope that it can be a contribution for those who are interested in the study of translation.

Yogyakarta, June 2012

Irmia Christi

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LIST OF ABBREVIATIONS

CDS	: Connotative Denotative Semiotic
HD	: Higher Degree
SE	: Source Expression
ST	: Source Text
SFL	: Systemic Functional Linguistics
SKR	: Semiotic Knowledge Resource
TE	: Target Expression
TSC	: Translational Semiotic Communication
TT	: Target Text

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ABSTRACT

This research is aimed to analyze experiential meaning breadth and grammatical complexity realization variations of W. Shakespeare's *King Lear* and J. Crowther's *King Lear*. This research tries to answer three questions. The first is how the experiential meaning breadth and grammatical complexity realization variations are represented in W. Shakespeare's *King Lear* and its translation J. Crowther's *King Lear*. The second is what contextual factors motivate the occurrence of the experiential meaning breadth and grammatical complexity realization variations in question. The third is what contextual effects resulted from the experiential meaning breadth and grammatical complexity realization variations in translation context.

This research applied the descriptive qualitative method with the quantitative data to strengthen the findings. In conducting this research, the data were analyzed through some steps: reading the ST and the TT of the data, writing all clauses from both SE and TE in the data sheet, classifying and analyzing the data using experiential meaning breadth and grammatical complexity realization variation analysis based on the given parameter, and recapping the data on a table, describing the data in the table into words, analyzing field, tenor and mode of the texts to find out the motivating factors, and analyzing the motivating factors to find out the textual and contextual effects on the texts.

The findings show that the average number of experiential meaning breadth variation which is placed in level "2" or "low" level and it is shown by the number of 12.18. Meanwhile, the average number of grammatical complexity realization variation is placed in level "1" or "very low" level and it is shown by the number of 9. Those low and very low variations show that the translation has achieved a high level of equivalence in meaning and realization variations, or this translation is translationally appropriate. Those variations are motivated by many factors. First, the intra-textual contexts, they are diction, contracted and archaic words, different spelling words, omission, grammatical principles, and paraphrase. Second, there are also many inter-textual motivating factors, i.e. inter-related text and situation value (field, tenor, and mode). Finally, the contextual effects which are caused by motivating factors are the readability effects towards the target readers of the two texts, in which the target text follows the grammatical rule of the present time and the purpose of creating the texts which is to entertain.

CHAPTER I

INTRODUCTION

A. Background of the Research

Language has very complicated problems and, for everybody, the problems become unavoidable because in our lives language is involved in almost everything we do as human beings for communication. Therefore, to learn and understand a second language, or any foreign language, is, of course, not easy, particularly because of the interference of the native language. That is why a translation has an important role to communicate the ideas of source language and the target language.

Through translation people that do not know the point of a message in different languages can get it easier. But translation processes are not as simple as people see. In the translating process, a translator should attune his mind to the framework of the language to be translated, in this case novel. It is not enough to read the novel that we are going to translate only once in order to get a clear or good understanding toward general meaning of the story or the relation among the elements (words and phrases). By reading the novel more than once, the translator will more easily catch the idea and more easily find the appropriate target text to change the source text, because the translator is expected not to make the result of the translation confusing.

To find the appropriate meaning in the target text is the main problem. A translator should undergo the right steps to find the appropriate meaning in the

target text. In this case the translator may be forced to change, to omit, or to add certain words to solve his problem, but the translator should remember that in solving his problem he is not permitted to change the meaning. He may change the word but not the meaning.

To translate a literary work, we must follow some considerations. Literary language is different from scientific language. The differences are found in the using of some idioms in the literary language that we almost never find in scientific language. In translating the idioms or terms, we cannot translate them literally. Therefore, the translator needs to be always smart in facing the idioms or regular sentence constructions. In short, translating is not an easy work. The difference of the linguistic and the background of culture between source language and target language is the obstacle which is difficult to avoid.

According to Jakobson (1959: 145), intralingual, interlingual, and intersemiotic translations belong to kinds of translation. Intralingual translation is the translation that happens within the same language, interlingual translation is the kind of translation which happened between two or more different languages, while intersemiotic translation is an interpretation of verbal signs by means of non verbal sign system. Based on the explanation, translation does not only happen within two or more different languages (bilingual or multilingual translation). It can also happen in the same language. This kind of translation is called monolingual translation or intralingual translation.

One of the forms of intralingual translation is the translation of original text into modern English version in books, plays or novels. Shakespeare's plays,

as an example, have been translated into late modern English in order to make a better understanding for people who find it difficult to read the original texts. It is important to translate the classical works. Since, in society, there are many people from different culture reading the original texts of Shakespeare's plays. By retelling them into modern English, people will get the message of the play easily.

By comprehending the explanation above, there is a translation employing intralingual translation. In this translation, the re-teller retold the story in the source text into the target text within one language where both texts are English. This kind of translation happens, for example, in W. Shakespeare's *King Lear*. It is considered intralingual since John Crowther rewrote *King Lear* into modern-English. Crowther rewrote W. Shakespeare's *King Lear* into the same language in order to make the readers get the message of the translated version easily. Nida & Taber, (1969: 27) says translating consist of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style

B. Focus of the Research

Nida & Taber, (1969: 27) say translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. In a translation process, the changes happen not in the meaning but it is only on the textual material or the written message. It is not easy to find the equivalence since translation is information of transferring process in which meaning becomes the essential part

that must be transferred, while the form can be changed.

As mentioned before, there are three kinds of translation according to Jakobson (1959: 145), intralingual, interlingual, and intersemiotic translations. Intralingual translation is translation that happens within the same language, interlingual translation is the kind of translation which happened between two or more different languages, while intersemiotic translation is an interpretation of verbal signs by means of signs verbal sign system. This study is conducted to elaborate the meaning breadth by using experiential meaning variation and grammatical complexity analysis. This is also conducted to identify motivating factors that motivate the occurrences of experiential meaning and grammatical complexity and the effects emerged by those factors and also the qualities of the texts textually and contextually.

Since meaning becomes the main part of all translation, including translating literary works, where it consists of aesthetic value (the nice of the diction and poetic language) and expressive value (the writer's thought and emotion), translation plays an important part. It is because Shakespeare's works often published with aesthetic and expressive value. It is also difficult for the common readers today to gain the meaning of the word being played in original text William Shakespeare's *King Lear*, since it uses old English language.

Simatupang (1999: 3) says that in a translation there is always something lost. In the process of retelling the original play as the source text, there are changes in some aspects because the source text is written in the early modern

English era and the target text is written in the late modern English. The differences between Shakespeare's *King Lear* and J. Crowther's *King Lear* are in the process type, different spelling words, diction, word style, paraphrase, grammatical principles, and omission.

This study is focused on the intralingual translation. It is focused on the intrinsic and extrinsic semiotic motivating factors, the semiotic effects, the qualities of the texts textually and contextually in the meaning and realization variations that occurs in the intralingual translation of W. Shakespeare's *King Lear* and J. Crowther's *King Lear*.

Since there are so many aspects involved in translation processes, this study focused only on the analysis of experiential meaning breadth and grammatical complexity realization variations of the whole clause units in the intralingual translation of W. Shakespeare's *King Lear* and J. Crowther's *King Lear*. According to Halliday (2004: 170), experiential meaning refers to certain features that can be thought as representing the real world as it is apprehended in our experience. The meaning variation is in terms of experiential meaning breadth, while the realization variation is in terms of grammatical complexity realization variations by comparing W. Shakespeare's *King Lear* and J. Crowther's *King Lear* texts.

In accordance with the focus of analysis mentioned, the researcher formulated the problems as follows:

1. How are the experiential meaning breadth and grammatical complexity realization variations represented in W. Shakespeare's *King Lear* and its translation J. Crowther's *King Lear*?
2. What are the contextual factors that motivate the occurrence of the experiential meaning breadth and grammatical complexity realization variations in question?
3. What are the contextual effects of the experiential meaning breadth and grammatical complexity realization variations on readability context?

C. Objectives of the Research

In relation to the formulation of the problems above, the objectives of this research are:

1. to describe the experiential meaning breadth and grammatical complexity realization variations in W. Shakespeare's *King Lear* and J. Crowther's *King Lear*,
2. to explain the contextual factors that generate the occurrence of the experiential meaning breadth and grammatical complexity realization variations in question, and
3. to interpret the contextual effects of the experiential meaning breadth and grammatical complexity realization variations in translation context.

D. Significance of the Research

Theoretically, this research is aimed to give some additional references to other researchers in the field and translation aspects. Practically, this research is expected to be useful for:

1. The academic society, the result of this study will provide information about the monolingual translation of old-English novel and its modern-English version. Therefore, this research will be useful as a valuable source and a reference to whoever takes the relevant research study.
2. The reader, the result of this study is expected to help people understand the monolingual translation of old-English novel and its modern-English version and to give some insights in the field of translation.

CHAPTER II

LITERATURE REVIEW

A. Literature Review

1. Theories of Translation

a. Notions of Translation

Generally, to translate means to replace the message either verbally or non verbally, from the source language into the target language. Eugene A. Nida and Charles R. Taber (1969: 12) say that translation consists of reproducing in the receptor language the closest natural equivalent of the source language (SL) message, first in terms of meaning and secondly in terms of style. In other words, translation transfers the message from the source language (SL) into the target language (TL) by, first, expressing the meaning and secondly, expressing the style of the language.

Catford (1965: 20) defines translation as the replacement of textual material in one language (Source Language/SL) by equivalent textual material in another language (Target Language/TL). Here, Catford points out that the first and primary activity in translation is how to find the equivalence of words, phrases, clauses, sentences, and elements of the source language (SL) into the target language (TL).

According to Newmark (1981: 7) translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. There are two important

things in Newmark's definition. Firstly, translation is a craft. It implies that translation process needs a skill because translation itself is an art. Secondly, Newmark emphasizes that translation is for the written message. It is different from the replacement for the spoken message that is often called interpreting.

Wofram Wilss (1982: 15) states that every translation, accordingly, is an attempt to synchronize the syntactic, lexical, and stylistic systems governing performance in two different languages, a source language (SL) and a target language (TL). In other words, translation is a process to find the equivalence of the syntax, lexicon, and style between the SL and TL.

b. Kinds of Translation

Larson (1984: 4) classifies translation into two main kinds, namely form-based and meaning-based. A form-based translation is commonly referred to as a “literal translation”. A meaning-based translation is known as an “idiomatic translation” in which the meaning of the source text is expressed in the natural forms of the receptor language.

1) Literal translation

Truly, literal translations are unusual except for interlinear translation, which may be useful in a linguistic study of the source language. Even translators who tend to follow literal translation still make modifications to the source language.

2) Idiomatic translation

It uses the natural forms of the receptor language in terms of grammatical constructions and lexical choices. They sound as if they were originally written in the receptor language.

The goal of a good translation is to translate idiomatically (Larson, 1984). However, in practice it is hard to translate idiomatically. Thus, translations are often a mixture of literal translation and idiomatic translation.

On the other hand, according to Jakobson (1959: 232), there are three kinds of translation. They are interlingual translation (translation from one language to another language or more), intralingual translation (translation within one language) and intersemiotic translation (translation among sign systems).

c. Process of Translation

Nida and Taber (1969) suggest that in theory there are basically three different interpretations of the translation process:

1) Purely direct translation

The interpretation process is "word for word" translation in which every single item of the source text is translated into the receptor language in explicit formal and literal terms. However, this translation process may be useful for a person who is doing a linguistic study of the source language.

2) Direct translation through an intermediate, neutral, universal linguistic structure

The interpretation is based on the application of the universal rules, it means through this interpretation all languages can be related easily with

a term that is called 'surface structure' of language. Intermediates, neutral and universal rules act as intermediary language.

3) Indirect translation

This interpretation conducts more elaborated procedure comprising 3 steps:

- a) Analysis, in which the expression forms that realize the message of the source are analyzed in terms of the grammatical relationships and the meaning of the words and combination of words.
- b) Transfer, in which the analyzed material is transferred in the translator's mind from the source to the receptor.
- c) Restructuring, in which the transferred material is restructured to make the final message fully acceptable in the receptor.

The translation process can be illustrated in Figure 1:

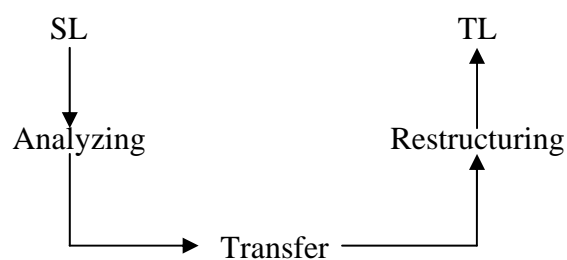


Figure 1. Translation process by Nida and Taber

Furthermore, Nida and Taber (1982: 34) state three major steps in analysis:

- (1). Determining the meaningful relationships between the words and combinations of words.

(2). Determining the referential meaning of the words and special combinations of words (the idioms), and

(3). Determining the connotative meaning, i.e., how the users of the language react, whether positively or negatively, to the words and combinations of them.

d. Communicative and Semantic Translation

In the theory of Newmark in his book *Approach to Translation* there are wide differences between these two methods of the translation below:

1) Communicative translation

This method attempts to bear the effect as close as possible with the effect that is caused by the original.

2) Semantic translation

This method attempts to translate the semantic and the syntactic structure as close as possible with the proper contextual meaning from the original text.

In the theory, there are wide differences between the two methods above. Communicative translation solely refers to the receptors or language readers, who do not anticipate the difficulties or the obscurities. They would expect the transfer of the elements of the source language into the target language (the reader's language) appropriate with their culture. The translator, however, should respect and do the translation on the form of source language and always be faithful to the original.

On the contrary, semantic translation should remain within the original culture. If the original culture in a story is translated with more emphasis to the receptor language (communicative translation), it will cause the different meaning. One basic difference between the two methods is that communicative translation is simpler, clearer, more direct, and conforming to a particular register of language while semantic translation tends to be more complex, more detailed, more concentrated, and more informative.

e. A Good Translation

It is difficult to get a good translation because, in getting a good translation, a translator needs skills in some aspects. Not only the high spirit or natural talent, but also the great experience can help a translator in doing a translation. There are many conditions to get a good translation. Hanafi in *Teori dan Seni Menerjemahkan* (1986: 78) gives three conditions of a good translation; they are:

- 1) A translation should give a complete transcript of the ideas of the original work.
- 2) The style and the manner of writing should be of the same character as that of the original.
- 3) A translation should have all the ease of original composition.

In the same book, *Teori dan Seni Menerjemahkan*, there are three criteria of a good translation; they are:

- 1) General efficiency of the communication process.
- 2) Comprehension of intent.

3) Equivalence of response.

It means that the efficiency of the communication process is a form of the maximal application upon the minimal effort toward the comprehension of the message of the writer. Then, the readers should be able to understand the message in the culture of the receptor language. Besides, the equivalence of response has close relation with the message.

f. Notions of Intralingual Translation

As explained earlier, Jakobson (1959: 232) states that there are three types of interlingual translation, intersemiotic translation, and intralingual translation. The term 'intralingual translation' or rewording is an interpretation of verbal signs by means of other signs of the same language. In this case, for example, a text in Shakespeare's work is translated into Modern English, and both versions have the similar content of message.

According to Nida and Taber (1969) paraphrasing is also one kind of intralingual translation. Paraphrase is a technical term from linguistic and related disciplines, and is characterized by three specific features. 1) It is intralingual rather than interlingual, e.g., it is "another way of saying the same thing" in the same language. 2) It is rigorous, in that there are no changes in the semantic components: no additions, no deletions, no skewing of relationship, only a different marking of the same relations between the same elements. 3) It is aimed at restatement at a particular level.

Furthermore, Jakobson, supporting the ideas, defines intralingual translation as a kind of translation where the verbal signs are interpreted by means of other signs of the same language, which can involve rewording or paraphrasing. In other words, there is only one language involved in this kind of translation. Paraphrasing of a play in the same language, adapting a text is the examples of intralingual translation. It involves only one language. Thus, it is also called monolingual translation.

g. Translation Equivalence

It is difficult to get a good translation because, in getting a good translation, translator should find the most equivalence SL to TL. The equivalence becomes an important part in translation. Meaning is closely related to the concept of equivalence or variation when the translator tries to keep it.

According to Bell (1991: 6), texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc.) and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence). Sometimes, the source language text has no meaning in the target language text so that the meaning in the target language text can be fully/partly equivalent, but the meaning in the target text can be said as equivalent to the meaning in the source text when they have function in the same communicative situation and express the same purpose.

According to Catford (1965: 50), translation equivalence occurs when an SL and a TL text or item are relatable to (at least some of) the same features of substance. The type of substance depends on the scope of the translation. For total translation it is situation-substance; for phonological translation it is phonic-substance; for graphological substance it is graphic-substance.

Baker (1992) divides equivalence into four types. 1) equivalence at word and above word level, 2) grammatical equivalence, 3) textual equivalence, and 4) pragmatic equivalence. The more detailed lists of conditions upon which the concept of equivalence can be defined are presented below.

1) Equivalence can appear at word level and above word level, when translating from one language into another. In a bottom-up approach to translation, equivalence at word level is the first element to be taken into consideration by the translator. In fact, when the translator starts analyzing the ST here she looks at the words as single units in order to find a direct 'equivalent' term in TL.

2) Grammatical equivalence refers to the diversity of grammatical categories across languages. Grammatical rules may vary across languages and this may pose problems in terms of finding a direct correspondence in the TL. The different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. The changes may include the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself.

- 3) Textual equivalence refers to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the ST which can help the translator in his/her attempt to produce a cohesive and coherent text for the audience in a specific context.
- 4) Pragmatic equivalence deals with the implicatures and coherence during the translation process. Implicature is not about what is explicitly said but what is implied. Therefore, the translator needs to work out implied meaning in translation in order to get the ST message across. The role of the translator is to recreate the author's intention in another culture in such a way that enables the TL reader to understand it clearly.

h. Translation Reliability

Newman (1977: 226) states that not even a word in one language has the same meaning in every context with the word in other language. Besides, different people see translation in different ways. According to Robinson (2001: 07), there are eight kinds of translation reliability viewed from the reader's point of view.

1) Literalism

In literalism, the translation follows the original word for word, as close to that ideal as possible. The syntactic structure of the source text is painfully evident in this kind of translation reliability.

2) Foreignism

The translation can have a lot of similarity with the original one, but one who had read it fluently, can conclude that it is a translation, not an original work since he has a slightly alien feeling when reading it.

3) Fluency

Fluency translation is so accessible and readable for the target language reader as to seem like an original in the target language. It never reflects that in fact, it is a translation.

4) Summary

The translation covers the main points of the original.

5) Commentary

The translation unfolds the hidden complexities of the original, exploring at length implication that remains unstated or half-stated in the original.

6) Summary – Commentary

The translation summarizes some passage briefly while commenting closely on others. The passages in the original that mostly concern the user are unpacked; the less important passages are summarized.

7) Adaptation

The translation recasts the original to have the desired impact on an audience that is substantially different from that of the original. According to Bastin (in Robinson, 2001), adaptation may be understood as a set of translative operations which result in a text that is not accepted as a translation but is nevertheless recognized as representing a source text of about the same length. Three types of adaptation is listed below:

a. Modes

Mode is the way in which adaptations are carried out on the work of the adapter. The procedures used by the adapter can be classified as follows:

- (1) Transcription of the original: it is word-for-word reproduction of part of the text in the original language
- (2) Omission: the elimination or reduction of part of the text.
- (3) Expansion: explicitation of some information that is implicit in the original, either in the main body or footnotes or a glossary.

- (4) Exoticism: the substitution of stretches of slang, dialect, nonsense words, etc. in the original text by rough equivalents in the target language.
- (5) Updating: refers to replacement of outdated or obscure information by modern equivalents
- (6) Situational Equivalent: refers to the insertion of a more familiar context than the one used in the original
- (7) Creation: refers to a more global replacement of the original text with a text that preserves only the essential message/ideas/ functions of the original.

b. Motivations

Motivations are the most common factors which cause translators to resort to adaptation. There are some types of the motivations:

- (1) Cross-code breakdown: it occurs where there are simply no lexical equivalents in the target language.
- (2) Situational inadequacy: it occurs where the context referred to in the original text does not exist in the target culture.
- (3) Genre switching: it refers to a change from one discourse type of another. For example is an adult text to children text. It is often entails a global re-creation of the original text.

(4) Disruption of the communication process: it refers to the emergence of a new epoch or approach or the need to address a different type of readership often requires modifications in style, content or presentation.

c. Restriction

As a case of translation, adaptation is carried out under certain restriction. The most obvious of restriction are:

- (1) The knowledge and expectation of the target reader: that is, the adapter has to evaluate the extent to which the content of the original text constitutes new or shared information for the potential audience.
- (2) The target language: the adapter must find an appropriate match in the target language for the discourse style of the original text and look for coherence of adapting modes.
- (3) The meaning and the purposes of the original and target text.

Adaptation may be applied to isolate parts of the text in order to deal with specific differences between the language or culture of the source text and that of the target text.

8) Encryption

The translation recasts the original so as to hide its meaning or messages from the group while still making it accessible to another group.

3) Theories of Language

a. Notions of Language

Some experts have tried to define what language is. Catford (1965: vii), states that since translation has to do with language, the analysis and description of translation processes must make considerable use of categories set up the description of language. It must, in other words, draw upon a theory of language- a general linguistic theory.

According to Hornby (1995) language is the system of sounds and words used by humans to express their thoughts and feelings. It is also the words and phrases used by a particular group or profession. It means that a language is a kind of system possessed and used by some particular communities in order to communicate and share ideas to one another.

Egins (2004: 3) says that language is a semiotic system. Its function is to make meanings by involving sets of meaningful choices and oppositions. In addition, she also says that the process of using a language is called a semiotic process; it is a process of making meanings by choosing.

According to Gleason (1955: 12) language operates with two kinds of material. They are sound and forms (contents, ideas, or meanings). Both materials are very important in having a communication between people. Then, language is a way of associating sounds or forms with contents, or ideas, or meanings.

b. The Realization

Egins (2004) states that realization refers to the actualization which bring the concept into the real form. It is the way a meaning got encoded or expressed in

a semiotic system. Meanings are realized through wordings, and wordings are realized through sounds or letters. In other words, realization is the instantiation of system in process (Halliday, 1985).

As realization, language has six ranks. They consist of text, clause, group, word, morpheme, and phoneme/grapheme. The realization also has several categories, which are type, structure, form, and complexity (Halliday, 1978: 128).

	As System: A System of Systems in Itself: Three or Five Levels		Work/Activity Done	As Realisation: Six Ranks
L A N G U A G E	III. [Discourse] Semantics V. [Discourse] Semantics		Meaning: Ideational: Logical Experiential Interpersonal Textual	6. Text
	II. Lexico-grammar	IV. Grammar (Syntax)	Wording	5. Clause/Sentence
		III. Lexis (Vocabulary)		4. Group/Phrase
		II. Morphology		3. Word
	I. Phonology/Graphology		Sounding/Writing	2. Morpheme 1. Phoneme/Grapheme

Table 1: System of Language and Realization

c. Grammar

1) The Definition of Grammar

Halliday (2004) states, in a language, the system of grammar cannot be separated from meaning, because grammar is enabling us to show the grammar as a meaning-making resource and to describe grammatical categories by reference to what they mean. David Butt (2003) states that grammar is something like the way, in which the language is organized.

Meanwhile, according to Mona Baker (1992: 83), grammar is the set of rules which determine the way in which units such as words and phrases can be combined in a language and the kind of information which has to be made regularly explicit utterances.

2) The Ranks of Language

There are six ranks of language.

a) Text

According to Halliday (2004: 3) “*the term text refers to any instance of language, in any medium, that makes sense to someone who knows the language*”. Text is also a unit of language usage that is not a grammatical unit, such as clause and sentence. Moreover, Stillar (in Sinar, 2008) says that text shows the unity component that gives the power for those texts to be attracted socially as a unity.

b) Clause/Sentence

(1) The definition of clause

Sentences are made up of clauses. A sentence may consist of one or more clauses. In referring to grammar, the researcher will use the term clause. It is because the clause is the central processing unit in the lexicogrammar. In the specific sense, it is the clause that meanings of different kinds are mapped into an

integrated grammatical structure (Halliday, 2004). Halliday (2004) also explains that the clause is the mainstring of grammatical energy. It is the unit where meanings of different kinds, experiential, interpersonal, and textual are integrated into a single system. While Butt (2003: 33) says that the clause is “*the fundamental meaning structure in our linguistics communication with each other*”.

(2) Types of clause

In Halliday (2004: 175), principally a figure consists of three components: “(1) *a process unfolding through time*, (2) *the participant involved in the process*, (3) *circumstances associated with the process*”. Here, circumstantial elements can be optional rather than obligatory components. It means that a simple clause can be at least one participant and one process. While a complex clause usually consist of one or more clauses. Butt (2003: 30) state, “*A clause complex is a language structure that consists of one clause working itself, or a group of clauses that work together through some kind of logical relationship*”. It is also a head clause together with other clause that modifies it.

On the other hand, Butt (2003: 166) classifies four types of clauses. They are listed below:

(a) Independent clause

According to Butt (2003: 166), “*independent clauses are clauses that can stand alone, or function independently of other message*”.

e.g.: **He buys a rose and gives it to the girl.**

(b) Dependent clause

Opposite with independent clause, dependent clause is the clause that cannot stand-alone. It provides the additional information to its independent clauses.

e.g.: **As she looked along the street**, it seemed darker than ever.

(c) Embedded clause

The embedded clause is the “rank shift” of a clause. It is a clause or phrase that comes to function within the structure of a group. The embedded clause is marked by ().

e.g.: *The girl (who wears a red blouse) brings a flower.*

(d) Interrupting clause

The interrupting clause is a ranked clause that functions at clause rank on our rank scale. It will be usually be a dependent clause in the clause complex. The interrupting

clause is created by the writer/speaker who will begin the clause and then interrupt the flow of that clause to insert another clause. It is usually one with a close relationship to the interrupted clause and it is complete the original clause. This clause is marked by the double chevron <.....>. e.g.:
After three years <when all family hoped to watch her marriage> the relationship was broke up.

(3) The relationship of clause complex

Two systems involved in the formation of clause complexes are: *the tactic system* and *the logico-semantic system*.

(a) The tactic system (Taxis)

It is also known as interdependency. The tactic system tells us whether the clauses are on equal or unequal status. One unit of the clauses is independent on another unit. According to the tactic system, there are two relations that is parataxis and hypotaxis. Examples:

- i) Parataxis : John came into the room and sat down,
 Lucy stood in the doorway, and Fred waited outside.
- ii) Hypotaxis : As he came to a thicket, he heard the faint
 rustling of leaves.

(b) Logico-Semantic Relation

This refers to the nature of the relation between clauses. This relation is both logical and semantic, which explains why we have this irritating term. The logico-semantic relationships are of two broad kinds. First, expansion (comprising Extension i.e. *He'd been a medieval history student in college and I was interested in medieval literature, too.* Enhancement i.e. *Entry to the art of gallery is free, although if a travelling world exhibition is on display there may be a charge for that section.* And Elaboration i.e. *Moo, however, and the novel I'm writing now, which is a racehorse novel, are comic.*) Second, Projection (comprising Locution i.e. *She said, "It was a great decision."* or Idea i.e. *I do not know whether you have seen it.*)

c) Group/Phrase

Amstrong (2005) states that a phrase is a word or word group functioning as a building block, or constituent in the jargon, of a larger unit (a clause or sentence). A phrase does not have the subject-predicate structure.

d) Word

Lodge (2005) says that a word is a morpheme or series of morphemes possessing internal cohesion and positional mobility.

e) Morpheme

In Oxford learner's dictionary, a morpheme is the smallest unit with meaning into which a word can be divided.

f) Grapheme

Grapheme is the written or visual thing that can be a letter.

g) Phoneme

Phoneme is the smallest segmental unit of sound employed to form meaningful contrasts between utterances.

3. Notions of Experiential Meaning

Halliday and Matthiessen (2004: 29-30) propose aspects of meanings called metafunctions. Metafunction is the three principal functions use as the basis of grammar (Finch, 2000: 1). These metafunctions of languages consist of three kinds of meaning. They are:

a. Textual meaning

It concerns with the creation of text relevant to context. This is important in the creation of coherence in spoken and written texts. The function of the clause is for constructing a message, whereas the

major textual system of this clause is theme (Halliday and Matthiessen, 2004: 62).

b. Interpersonal meaning

In interpersonal meaning, the clause enacts a proposition that is explicitly addressed to a particular person (Halliday, 2004). It allows us to encode meanings of attitudes, interactions and relationship, which realize tenor of discourse (David Butt *et al*, 2003). The interpersonal meaning organized the clause as the exchange that consists of two elements, mode and residue. The interpersonal meaning is an encoding of the interpersonal aspect of communication, such as speaker-addressee relationship, their social status, age, as well as setting and purpose of communication.

c. Ideational meaning

It is a representation of some kinds of processes, some events, action, states, or other phenomenal aspects of the world. In ideational meaning, the clause construes a quantum of change as a figure, or configuration of a process, participants involved in it and any attendant circumstances (Halliday, 2004). It concerns with “ideation” in grammatical resources for construing our experience of the world around us and inside us. It is the meaning in the sense of content which can be expressed as features that can be thought as representing the real world as it is apprehended in our experience. This function emphasizes language as an instrument of thought, a symbolic code,

with which we represent the world to ourselves. The major grammatical dimension of this meaning is represented by the transitivity system. Transitivity represents pattern of experience. Transitivity itself consists of process, participant and circumstance (Eggin, 2004: 214). The ideational meaning is divided into two aspects; they are the experiential meaning and logical meaning (Halliday and Matthiessen, 2004: 29). They organize the clause as the representation.

Clause is the most significant grammatical unit since it is the clause that functions as representation process. Experiential meaning can be said as meaning as representation. According to Halliday (in reference, 1974: 95), experiential function of a language is the content function of the language as the expression of the process and other phenomena of the external world. Experiential meaning plays role as a means of representing patterns of experiences. It makes clear by sense of experience of what goes on around and inside them. It occurs in clause since clause is the most significant grammatical unit that functions as representation. The grammatical system used is the System of Transitivity (Halliday, 2004: 170). Transitivity is the system of grammatical function expressing the experiential aspect of meaning. Halliday (2004) states that transitivity is a system of the clause, affecting not only the verb serving as process but also participants and circumstances. A process is typically realized by

verbal group, participant by nominal group and circumstance by adverbial group.

There are six semantic fields of experience within the experiential meaning which represent the processes occurred in our experiences in the real world. Those semantics fields of experience are:

1) *The semantic field of doing*

The semantic field of doing is the semantic field of experience in which the clause describes the action done, or the event experienced, by something or someone.

e.g. *We're all eating now.*

2) *The semantic field of sensing*

The semantic field of sensing is the semantic field of experience in which the clause describes that someone senses something whether by feeling, thinking, or perceiving.

e.g. *I hate caterpillar more than rats.*

3) *The semantic field of being*

The semantic field of being is the semantic field of experience in which the clause describes the relation between things.

e.g. *She is in the dining room.*

4) *The semantic field of existing*

The semantic field of existing is the semantic field of experience in which the clause describes the existence of something.

e.g. *There is a man at the doctor.*

5) *The semantic field of behaving*

The semantic field of behaving is the semantic field of experience in which the clause describes that someone is having a physiological and psychological behavior.

e.g. A girl with red blouse smiling at me.

6) *The semantic field of saying*

The semantic field of saying is the semantic field of experience in which the clause describes that someone says something.

e.g. *'He is inexperienced,' said the manager.*

In the transitivity system (Halliday and Matthiessen, 2004), there are six process types: Material, Mental, Relational, Behavioral, Verbal, and Existential.

a) Material Process

Material processes are processes of doing and happening including actions, activities, and events. They describe the notion that some entities do something which may be done to some other entity. Material clauses are characterized by particular structural configurations, such as Actor (the one that does something or brings the change, sometimes, it is called the subject) and Goal (the thing that is being affected by the process).

Table 2: Material Process: Doing

The cat	caught	a fish
Actor	Process: Material Doing	Goal

Table 3: Material Process: Happening

She	walks	slowly
Actor	Process: Material Happening	Circumstance

Table 4: Material Process with Other Participant

I	gave	you	a doll
Actor	Process: Material Doing with other participant	Recipient	Goal

Table 5: Material Process: Creating

They	built	an office.
Actor	Process: Material creating	Goal

Table 6: Material Process: Changing

He	painted	her house	pink.
Actor	Process: Material changing	Recipient	Goal

b) Mental Process

It is the process of sensing. Mental processes are processes of feeling, thinking, and perceiving. A mental process consists of configurations of a process of consciousness and typically a participant entering into or created that consciousness. The participants in the mental process are Senser (human having the consciousness) and Phenomenon (something which is felt, thought, wanted, or perceived and it may be not only a thing but also an act or a fact). Mental process

has three sub-types of process: *perception* (seeing, hearing), *affection* (feeling), and *cognition* (thinking).

Table 7: Types of Sensing (Halliday, 2004)

TYPE OF SENSING	VERB	EXAMPLE
Perceptive	see, notice perceive, hear, taste, smell, etc.	She saw the house.
Cognitive	believe, remember, think, know, imagine, etc.	He remembers the girl.
Desiderative	wish, want, desire, etc	He wants the house.
Emotive	love, adore, like, fancy, rejoice, etc.	He loves the girl.

Table 8: Mental Process: Seeing, hearing

He	Listened	the voice.
Senser	Process: mental seeing	Phenomenon

Table 9: Mental Process: Feeling

Bayu	likes	the car.
Senser	Process: mental feeling	Phenomenon

Table 10: Mental Process: Thinking

I	believe	you.
Senser	Process: mental thinking	Phenomenon

c) Relational Process: Being and Having

Relational processes relate the participant to its identity or description. It is a process of being and having. In relational clause, the process is realized by the verb *be*. There are three type of this process consists types of relation: intensive, possessive, and circumstantial. The relational intensive in which ‘x is a’; relational circumstantial in which ‘x is at a’; and relational possessive in which ‘x has a’.

Table 11: Relational Process: Being and Having

Being/Having	Attributive	Identifying
Intensive ‘x is a’	Nicka is calm.	Nicka is the chief; The chief is Nicka.
Possessive ‘x has a’	Tommy has a house.	The house is Tommy’s; Tommy’s is the house.
Circumstantial ‘x is at a’	The meeting is on Monday.	Monday is the 10 th ; The 10 th is Monday.

d) Behavioral Process

Behavioral processes are processes of psychological and physiological behaviors such as breathing, dreaming, smiling, and coughing. There is only one participant in behavioral process. The participant is called *the behaver*. The behavior is a conscious being like “senser”, but the process function like “doing”. So, they are partly like mental and partly like material.

Table 12: Behavioral Process

I	weep	for you.
Behaver	Process: behavioral	Circumstance

e) Verbal Process

Verbal processes are processes of saying. According to Lock (1996: 116), verbal processes are expressed by such verbs as *say*, *tell*, *ask*, *reply*, *suggest*.

Table 13: Verbal Process: Quoting

Lucy	said	'I'm hungry.'
Sayer	Process: verbal	quoting 2
quoting 1		

Table 14: Verbal Process: Reporting

Lucy	said	she was hungry.
Sayer	Process: verbal	reported
Reporting		

f) Existential Process

Existential processes represent that something exists or happens. They typically have the verb *be* or some other verbs expressing existence such as *exist*, *arise*, followed by nominal group functioning as existent (Halliday, 1985: 130). In this case, the word 'there' has no representation function.

Table 15: Existential Process

There is	a girl	at the street.
Process: existential	Existent	Circumstance

4. Notions of Grammatical Complexity (Clause Complex)

Clause complex is the term systemicists use for the grammatical and semantic unit formed when two or more clauses are linked together in certain

systematic and meaningful ways (Eggins, 2004: 255). There are two systems involved in the formation of clause complexes are: the tactic system and the logico-semantic system.

a. Interdependency or Taxis

The tactic system tells us whether the clauses are on equal or unequal status. One unit of the clauses is independent on another unit. There are two relations according to the tactic system, which is parataxis and hypotaxis. Parataxis and hypotaxis are the two basic forms taken by logical relations in natural language. Clauses can be said to have parataxis relation if the relation between two elements is equal. While clauses in a sentence can be said have hypotaxis relation if the relation between elements is unequal. Furthermore, Halliday and Matthiessen (2004: 384) state that parataxis is the linking of the elements of equal status, one is initiating and the other is continuing. Both the initiating and the continuing element are free; each could stand as a functioning whole. Paratactic relations are symmetrical and transitive; it can be exemplified with the 'and' relation. On the contrary, hypotaxis is the relation between a dependent element and its dominant element (the element on which it is dependent). Therefore, the elements are unequal. It means that the dominant element is free, but the dependent element is not. Hypotactic relations are non-symmetrical and non-transitive.

b. Logico-Semantic Relation

Eggins (2004: 259) states that the logico-semantic system is the system that describes the specific type of meaning relationship between linked clauses. In Halliday (1985), there is a wide range of different logico-semantic relations any of which may hold between a primary and a secondary member of a clause complex. There are two fundamental logico-semantic relationships. The first is *expansion* (where one clause develops or extends on the meanings of another; here the secondary clause expands the primary clause by elaborating, extending, and enhancing). The second is *projection* (where one clause is quoted or reported by another clause; here the secondary clause is projected through the primary clause as a locution and an idea).

Expansion consists of three main options: *elaboration* (relations of restatement or equivalence), *extension* (relations of addition), and *enhancement* (relation of development).

On the contrary, there are two kinds involved in projection. They are *locution* (where what is projected is speech; it is representation of the content of a verbal clause) and *idea* (where what are projected is thoughts; it is a representation of the content of a mental clause).

Still in this case, there are other kinds of clauses which called *embedded clause* and *interrupting clause*. Embedded clauses do not have the same status. They are happened in different rank, not at the same rank as independent or dependent clauses and doing service within a group. They are described as

embedded (Butt et al, 2000: 168). Embedding is different from parataxis or hypotaxis. Embedding is a mechanism where a clause does not have same rank. It can be post modifier in a nominal group or head of a nominal group. While an interrupting clause is a ranked clause. It is a clause that functioning at clause rank on our rank scale. It can be a dependent clause in clause complex relationship (Butt et al, 2000: 170).

5. Notions of Text and Context

Relationally, meaning has closed relationship with the study of text. Butt (2000: 03) says that text is a harmonious collection of meanings appropriate to its context. While, contexts are realized by texts, and texts reveal context. The unity of a text cannot be separated from texture and structure. The meaning brings coherently in the text by texture, while the structure refers to appropriate structural element of the language to reveal the context. In other words, text and context are one unity that delivers messages.

In the same case, Butt (2000: 03) states that there are two kinds of context; they are *context of culture* and *context of situation*. The outer context of the text is the context of culture, while the inner context is the context of situation.

The context of situation is the situation in which linguistic interaction takes place giving the participants a great deal of information about the meanings that are being exchanged, and the meanings that are likely to be exchanged. In relation to the context of situation, Halliday proposes three features of the context of situation, namely, *the field*, *the tenor*, and *the mode*.

- a. *Field* of discourse refers to what is happening, to the nature of the social action that is taking place.
- b. *Tenor* of discourse refers to who is taking part, to the nature of the participant, their statuses, and roles.
- c. *Mode* of discourse refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation.

The context of situation and the wider content of culture make up the non-verbal environment of a text. This kind of intertextuality includes not only the more obviously experiential features that make up the context of a lesson but also aspects of the meaning, types of logical sequencing that are recognized as valid. Halliday says that the relationship between text and context is a dialectical one: the text creates the context as much as the context creates the text. '*Meaning*' arises from the friction between the two.

A text is characterized by *coherence*. At any point after beginning, what has gone before in the previous text provides the environment for the text that is coming next. This sets up *internal expectations*, and these are matched with the expectations referred to earlier, which the listener or reader brings from the external source, from the context of situation and of culture.

An important contribution to coherence comes from *cohesion*: the set of linguistic resources that every language has (apart from the textual metafunction)

for linking one part of a text to another. These semantic relations enable one part of the text functioning as the context of another.

Shortly, the components to be elaborated on in the attempt to fully understand a text in the process of translation are:

- 1) *Text*, as a metafunctional construct: a complex of ideational, interpersonal, and textual meanings.
- 2) *Context of situation*: the configuration of field, tenor, and mode features that specify the register of the text.
- 3) *Context of culture*: the institutional and ideological backgrounds that give value to the text and constrain its interpretation.
- 4) *Intertextual context*: relations with other text, and assumptions that are carried therefore.
- 5) *Intratextual context*: coherence within the text, including the linguistic cohesion that embodies the internal semantic relationships.

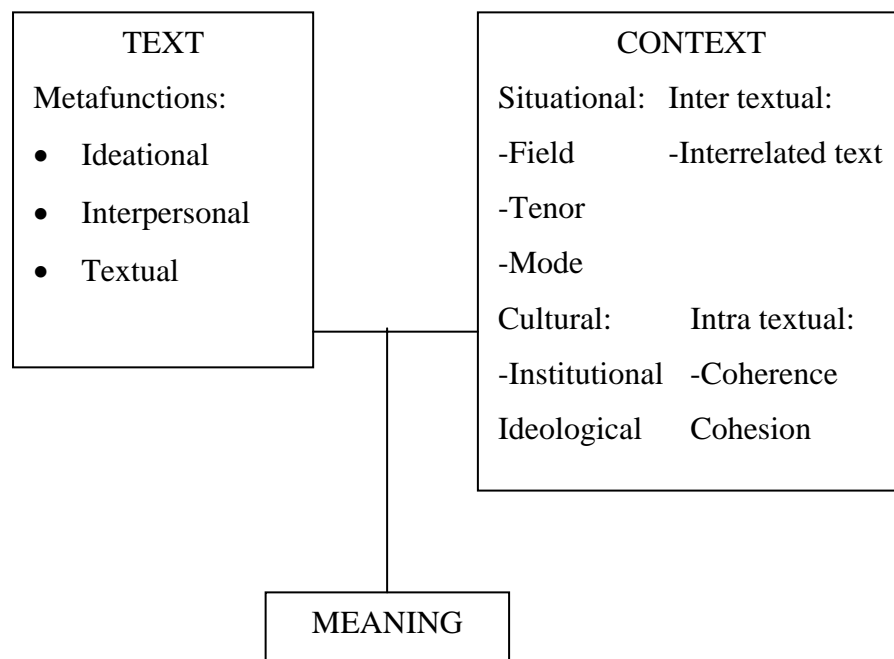


Figure 3. Text and Context (Halliday and Hasan, 1985: 44-49)

6. Translation as Translational Semiotic Communication (TSC)

According to Tou (2008: 21) “*translativity does not exist but occurs*”. TSC is not a pre-existing entity, an organism, a physical object, a self-contained property, or something waiting around to be made. Translativity is inspired by Systemic Functional Linguistics (SFL), in which the perspective that it adopts is not one of disciplinary, interdisciplinary or multidisciplinary nature but a transdisciplinary nature.

TSC occurs because of what it has to do; it happens because of the functions it has to serve in human/human-involved society; and it means what it does by virtue of **connotative** (contextual) and **denotative** (textual) semiotic systems and representations (CDS systems and representations) that realize and

instantiate it systemically and functionally (Tou, 2008). Thus, the content of TSC is created by the activity of TSC itself.

In TSC, semiotic has height in terms of meaning and consequently also in terms of the system that makes and realized meaning and within which meaning also resides. It is used to measure and cater for the height of meaning and its location in the system. TSC as a process derives its resource for meaning-making. Semiotic Knowledge Resource (SKR) is defined as material or nonmaterial reality that turns into information, including one's experience of the real world which is construed into meaning. That information is construed into meaning in CDS system. TSC as a system finds its expression and realizes into CDS. TSC views a translation as a text. TSC is a metasemiotic. It does not exist but occurs. The occurrence is realized by and in CDS systems and representation. At connotative denotative semiotic level, TSC system as a metasemiotic system finds its expression. The expression consists of a content and expression. Denotative, in contrast, is a simple semiotic whose expression plane cannot be analyzed as content-expression constellation. Denotative semiotic comprises semantic that deals with meaning, lexicogrammar that deals with wording and phonology/graphology that deals with sounding/writing.

Contextual or connotative semiotics of TSC consists of four kinds. They are *Dien*, ideology, culture, and situation. The connotative semiotic is regarded as the extrinsic or context of TSC itself.

a. Cultural Context

When the culture setting of the story is really different from the culture setting in the target language, it will raise the serious problems in doing a translation. The problems concern the equivalence; if we talk about culture, the problem is to find the equivalences because each country has its own culture and the language is more influenced by the culture. It can be seen by, for example, the differences in conversation between parent and son conducted by Javanese and Americans. They will be different in the case of politeness and addressing system.

b. Ideological Context

The ideology of translation may be traced in both process and product of translation which are, however, closely interdependent. The ideology of a translation will be a combination of the content of the source text and the various speech acts represented in the source text relevant to the source context, layered together with the representation of the content, its relevance to the receptor audience, and the various speech acts of the translation itself addressing the target context, as well as resonance and discrepancies between these two 'utterances'. Ideology is sometimes defined in its negative political sense as 'a system of wrong, false, distorted or otherwise misguided beliefs in text. As the example of ideology is the issue of gender. Javanese people tend to think that man has higher status than woman. It will be different in America that treats man and woman in equal status.

c. Situational Context

Context of situation possesses a dynamic potential for change and development overtime as a result of what is going on. Context of situation explore meaning by this environment of the text. There are three terms in situational context called *field*, *tenor*, and *mode*. *Field* refers to what is happening, to the nature of the social action that is taking place. *Tenor* refers to who is taking part, to the nature of the participants, their statuses and role. The *mode* refers to what part the language is playing, what is that participant are expecting the language do for them in that situation.

d. *Dienic* Context

This context is related to belief or religion context of the text. Context of God will be different from one language to another, which has different beliefs. The other definition implies that religion is one of the various systems of faith and worship based on such belief.

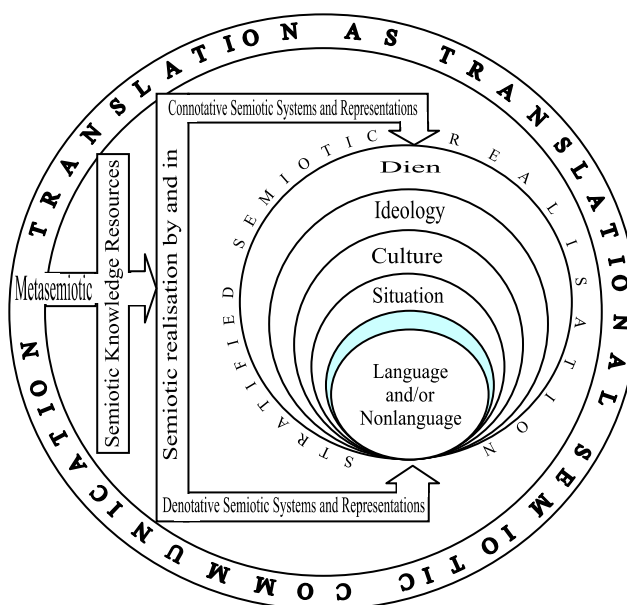


Figure 4.

Translatics-based TSC Model: Translation as TSC as metasemiotic with its stratified CDS realisation systems and representations (Tou, 2008: 23)

This research observes intralingual TSC, which is monolingual that is early modern English texts as realizers. It uses experiential meaning and grammatical complexity to find the degrees of experiential meaning and grammatical complexity realization variation, semiotic motivating factors, and semiotic effects.

In this study, experiential meaning breadth and grammatical complexity analysis is classified into seven scales of parameters, from 0 (lowest) to 6 (highest). Here are some examples how scale can be applied in SE and TE:

- 1) The “1” scale means that the clause of SE and TE have same major process type with 1 element different

SE: Do you smell a fault? (9)

TE: Do you smell something naughty? (12)

- a) The “1” scale also means that the clause of SE and TE have different subcategory of relational process type but, have same number of elements

SE: You gave me nothing for 't.— (464)

TE: You paid me nothing for it. (504)

- b) The “1” scale also means that the clause of SE and TE have same subcategory of relational process type but, have different number of elements

SE: Prithee, if thou lovest me, tell me. (783)

TE: Please, sir, be kind to me and tell me. (840)

- 2) The “2” scale means that the clause of SE and TE have same major process type with 2 elements different

SE: No, my lord. (14)

TE: No, I don't, my lord. (17)

- a) The “2” scale also means that the clause of SE and TE have different subcategory of relational process type but, have different number of elements

SE: You know the character to be your brother's? (243)

TE: You're sure the handwriting is your brother's? (268)

- 3) The “3” scale means that the clause of SE and TE have same major process type with 3 elements different

SE: How, how, Cordelia? (56)

TE: What are you saying, Cordelia? (61)

- 4) The “4” scale means that the clause of SE and TE have same major process type with 4 elements different

SE: Bid them farewell, Cordelia, though unkind. (159)

TE: Say goodbye to them, Cordelia, even though they've been unkind to you. (184)

- a) The “4” scale also means that the clause of SE and TE have different major process type but, have same number of elements

SE This man hath had good counsel—a hundred knights! (595)

TE: My father can't think straight—a hundred knights! (644)

- 5) The “5” scale means that the clause of SE and TE have same major process type with 5 or more elements different

SE: Royal Lear, Whom I have ever honored as my king, Loved as my father, as my master followed, As my great patron thought on in my prayers— (86)

TE: King Lear, I've always honored you as king, loved you as my father, obeyed you as my master, and thanked you in my prayers— (94)

- a) The “5” scale also means that the clause of SE and TE have different major process type and different number of elements

SE: The king falls from bias of nature—there's father against child. (276)

TE: The king acts unnaturally—father against child. (307)

- 6) The “6” scale means that the clause of SE has no clause realization of TE or vice versa.

SE: No clause expression.

TE: You can't conceive? (9)

In the same case, realisation variation in grammatical complexity analysis is also classified into seven scales of parameters, from 0 (lowest) to 6 (highest). Here are some examples how scale can be applied in SE and TE:

- 1) The “1” scale means that one simple clause of SE and one simple clause of TE with one different functional element in terms of number.

SE: Remember what I have said. (345)

TE: Remember what I've told you. (383)

- a) One simple clause of SE and one clause complex of two clauses of paratactic or hypotactic or embedded relations of TE.

SE: Pardon me, royal sir. (130)

TE: I'm sorry, sir, but nobody can make a choice like this in such circumstances. (150)

- b) One complex clause of paratactic, hypotactic, embedded or combination of those relations of SE and one clause complex of paratactic, hypotactic, embedded or combination of those relations with one different number of clauses of TE.

SE: Haply when I shall wed That lord whose hand must take my plight shall carry Half my love with him, half my care and duty. (61)

TE: Hopefully when I get married, I'll give my husband half my love and half my sense of duty. (66)

- 2) The “2” One simple clause of SE and one simple clause of TE with two different functional elements in terms of number.

SE: The messengers from our sister and the king. (816)

TE: These are the messengers from my sister and the king. (878)

- a) One simple clause of SE and one clause complex of three clauses of paratactic or hypotactic or embedded relations of TE

SE: And when he saw my best alarumed spirits, Bold in the quarrel's right, roused to the encounter, Or whether ghasted by the noise I made, Full suddenly he fled. (720)

TE: Bolstered by righteousness, I prepared to fight, and when he saw my excitement—or perhaps because my shouting scared him—he ran away suddenly.(772)

b) One complex clause of paratactic, hypotactic, embedded or combination of those relations of SE and one clause complex of paratactic, hypotactic, embedded or combination of those relations with two different number of clauses of TE

SE: Answer my life my judgment, Thy youngest daughter does not love thee least, Nor are those empty-hearted whose low sound Reverbs no hollowness. (95)

TE: On my life I swear to you that your youngest daughter doesn't love you least. (103) A loud mouth often points to an empty heart, and just because she's quiet doesn't mean she's unloving. (104)

c) One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations of SE and one or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with one different number of overall clauses in TE

SE: I find she names my very deed of love— Only she comes too short, that I profess Myself an enemy to all other joys, Which the most precious square of sense possesses. (40) And find I am alone felicitate In your dear highness' love. (41)

TE: She's described my feelings of love for you precisely, but her description falls a little short of the truth. (46) I reject completely any joy except my love for you, and I find that only your majesty's love makes me happy. (47)

7. Shakespeare and *King Lear*

King Lear is widely regarded as Shakespeare's crowning artistic achievement. The scenes in which a mad Lear rages naked on a stormy heath against his deceitful daughters and nature itself are considered by many scholars to be the finest example of tragic lyricism in the English language.

a. History of English Language

The history of the English language can be divided into three periods:

1) Old English (450-1100 AD)

The invading Germanic tribes spoke similar languages, which in Britain developed into what we now call Old English. Old English did not sound or look like English today. Old English was spoken until around 1100.

2) Middle English (1100-1500)

This language is called Middle English. It was the language of the great poet Chaucer (1340-1400), but it would still be difficult for native English speakers to understand today.

3) Modern English:

a) Early Modern English (1500-1800)

In this period, spelling and grammar became fixed, and the dialect of London, where most publishing houses were, became the standard. In 1604 the first English dictionary was published.

b) Late Modern English (1800-Present)

In this period, vocabulary starts to developed. Late modern English still used by people today.

b. William Shakespeare and the Play

William Shakespeare was born to John Shakespeare and mother Mary Arden in late April 1564 in Stratford. There is no record of his birth, but his baptism was recorded by the church, thus his birthday is assumed to be 23 April 1564. He was recognized as an actor, poet and playwright. His plays have been translated into every major living language and are performed more often than those of any other playwright. He appears to have retired to Stratford around 1613, where he died three years later.

Shakespeare produced most of his known work between 1589 and 1613. His early plays were mainly comedies and histories, genres he raised to the peak of sophistication and artistry by the end of the sixteenth century. He then wrote mainly tragedies until about 1608, including *Hamlet*, *King Lear*, and *Macbeth*, considered some of the greatest works in the English language. In his last phase, he wrote tragicomedies, also known as romances, and collaborated with other playwrights.

Traditionally, his works are divided into the genres of tragedy, history, and comedy, they have been translated into every major living language, in addition to being continually performed all around the world. Among the most famous and critically acclaimed of Shakespeare's plays are *Romeo and Juliet*, *King Lear*, *Macbeth*, *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Hamlet*, *Julius Caesar*, *Othello*, *The Tempest*, *Twelfth Night*, *The Merchant of Venice* and *Richard III*. The categories of Shakespeare's plays are explained below:

1) Comedy

A Shakespearean comedy is the one that has a happy ending, usually involving marriages between the unmarried characters, and a tone and style that is more light-hearted than Shakespeare's other plays. Shakespearean comedies tend to include a struggle of old haters to overcome difficulty, often presented by young people, separation and re-unification, mistaken identities, a clever servant, heightened tensions, often within a couple, one (intertwining plot), frequent punning.

2) History

The genre of history involves the lives of English kings.

3) Tragedy

Tragedy is a form of drama based on human suffering. Shakespeare wrote tragedies from the beginning of his career. However, his most admired tragedies were written in a seven-year period between 1601 and 1608.

Table 16: Works of Shakespeare

Comedy	History	Tragedy
All's Well That Ends Well	Henry IV, part 1	Antony and Cleopatra
As You Like It	Henry IV, part 2	Coriolanus
The Comedy of Errors	Henry V	Hamlet
Cymbeline	Henry VI, part 1	Julius Caesar
Love's Labours Lost	Henry VI, part 2	King Lear
Measure for Measure	Henry VI, part 3	Macbeth

The Merry Wives of Windsor	Henry VIII	Othello
The Merchant of Venice	King John	Romeo and Juliet
A Midsummer Night's Dream	Richard II	Timon of Athens
Much Ado About Nothing	Richard III	Titus Andronicus
Pericles, Prince of Tyre		
Taming of the Shrew		
The Tempest		
Troilus and Cressida		
Twelfth Night		
Two Gentlemen of Verona		
Winter's Tale		

c. About King Lear

King Lear is a tragedy by W. Shakespeare. It becomes one of his greatest plays. The title character descends into madness after foolishly disposing of his estate between two of his three daughters based on their flattery. It carries tragic consequences for all. The play was written between 1603 and 1606 and later revised. Shakespeare's earlier version, *The True Chronicle of the History of the Life and Death of King Lear and His Three Daughters*, was published in quarto in 1608. After the restoration, the play was often revised with a happy ending for audiences who disliked its dark and depressing tone, but since the 19th century Shakespeare's original version has been regarded as one of his supreme

achievements. The tragedy is particularly noted for its probing observations on the nature of human suffering and kinship.

B. Theoretical Framework and Analytical Construct

1. Theoretical Framework

Translational Semiotic Communication (TSC) is the representation of translation phenomena which correlate between text and context. In Systemic Functional Theory, there are metafunctions in classifying meaning which consists of ideational, interpersonal and textual meaning. Meaning referred to representation of experience is meaning in the sense of content, that is experiential meaning and logical meaning. Following the Systemic Functional Theory, the most appropriate way in viewing the language and discovering the meaning variation of a text is by seeing it based on its context. In TSC systems, a translation is viewed as a text in which it does not exist, but occurs. Translation is the replacement of expression in the source language text statement into the target text statement.

During the process of translation, it is not only the texts that are transferred from the source language text into target language text, but also the context. It is because the context influences the text and makes the text so real. Following this theory, translation also viewed as a communication because it communicates information. Translation happens because of its function of communication. Thus, this study observes translation as TSC in which TSC turns into metasemiotic. The semiotic realization in TSC consists of two kinds, they are

denotative semiotic and connotative semiotic. The denotative semiotic includes the semantic (meaning), lexicogrammar (wording), and phonology/ graphology (sounding and writing). While the connotative semiotic includes the dien, ideology, culture, and situation. In this study, semiotic realization is denotative semiotic that is lingual TSC.

This research observes intralingual TSC, which is monolingual that is early modern English texts as realizers. It uses experiential meaning and grammatical complexity to find the degrees of experiential meaning and grammatical complexity realization variation, its semiotic motivating factors, and its semiotic effects of W. Shakespeare's *King Lear* original text and J. Crowther's *King Lear* late modern English text.

2. Analytical Construct

The analytical construct of this study can be illustrated as in the diagram below.

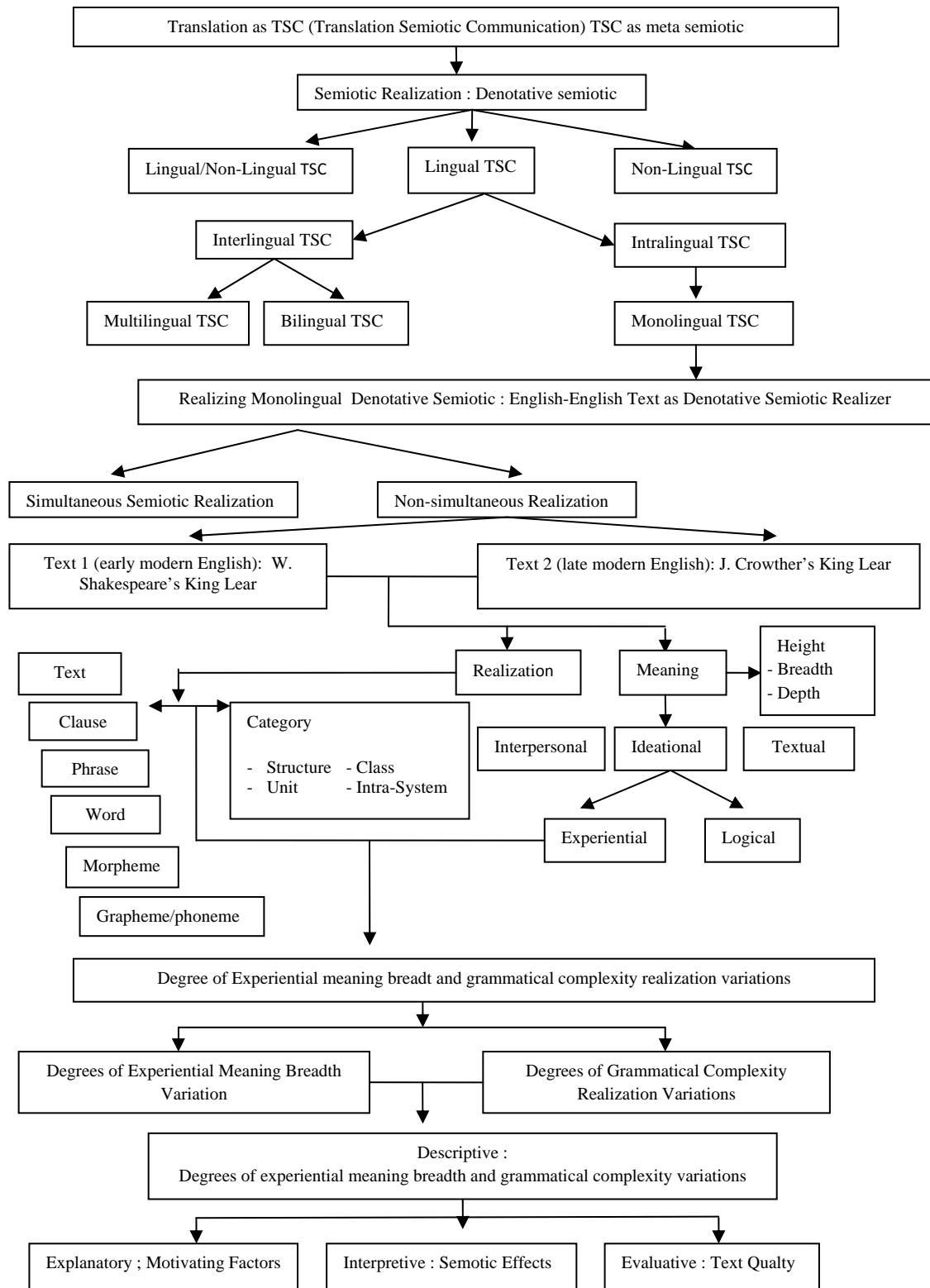


Figure 5. Analytical Construct

CHAPTER III

RESEARCH METHOD

A. Research Approach

This study is about the identification of experiential meaning breadth and grammatical complexity in monolingual translation between the original text William Shakespeare's *King Lear*, as text 1, and the late modern English version *King Lear* by J. Crowther as text 2 or the target text. The meaning in text 1 is compared to the meaning in text 2 in form of parameter table. The realization in text 1 is also compared to the realization in text 2.

This research applied content analysis method which analyzed more deeply the data and combined with the theory to get the best result of the research. According to Krippendorff (1980: 21), content analysis is a research technique for making replicable and valid inferences from data to their content. As a research technique, content analysis involves specialized procedures for processing scientific data. Its purpose is to provide information, new insights, a representation of facts, and a practical guide to action (Krippendorff, 1980: 21).

Referring to the research data, the researcher used qualitative method while, the data in the table are measured and valued in terms of quantitative research. The qualitative research method is used in valuing and explaining the data in words or in making the interpretations of the data from table into words.

B. Research Instruments

The main instrument was the researcher herself since this research is a content analysis research. The table sheets and related references were used to classify the data and as the research instruments.

The data were analyzed using a table to determine the degree of variation in experiential meaning breadth and in grammatical complexity. The degree of variation is symbolized by number 0 up to number 6 (0= Lowest; 1= Very Low; 2= Low; 3= Medium; 4= High; 5= Very High; 6= Highest)

C. Data Sources

The data source of this study is a play taken from <http://nfs.sparknotes.com/kinglear/>. The data are all the clauses found in the play. The original text W. Shakespeare's *King Lear* and the late modern English version *King Lear* by J. Crowther are written side by side in the e-book which belongs to monolingual translation.

D. Data Type

This research uses written text as the data. The unit of analysis of this research is clause. All the data in this research were taken from all clauses in W. Shakespeare's *King Lear* and J. Crowther's *King Lear*.

E. Data Collection

In collecting the data, the researcher read the two texts several times. Then, all the clauses of both SE and TE were written into a data sheet. After

getting the data, they were classified and analyzed using experiential meaning and grammatical complexity analysis. Parameters were used in analyzing the data in order to get a valid and constant data. After the data were collected into the data sheet and were analyzed, they were recapped in tables.

F. Trustworthiness

In order to get a valid and reliable research, the researcher emphasized the trustworthiness of the research by the rereading activities. The researcher tried to compare between the data in T1 (the original text) and T2 (the target text). The researcher also asked her consultants and her colleagues' judgment to the research. In this research, consultants' judgments and sources were absolutely important to verify the research data.

G. Data Analysis

According to Sudaryanto (1985: 1-2), analyzing means explicating the complicated reality in order to understand it without any attention to break or to change. Referring to the opinion, the data of this research were analyzed under the guidance of a certain theory and tested by means of a certain technique.

After collecting the data, the data were classified based on the parameter. In order to keep the relevancy of the data, the expressions that did not belong to clause rank and the descriptive situation were not analyzed. The general steps in analysis were:

1. rewriting the clauses in Text 1 and Text 2 into the data sheet,
2. analyzing the data in terms of experiential meaning breadth and grammatical complexity,
3. recapping the data result in the statistic table of the data,
4. describing the data in the table into words,
5. interpreting the intrinsic and extrinsic motivating factors,
6. interpreting the effects that caused by intrinsic and extrinsic motivating factors,
7. drawing the conclusion.

Here are the data sheets, the table of data recapitulation, the table of semantic process types, and parameter applied in this study.

Table 15: Data Sheet

No.	Data I: Source expressions (Original)	Data II: Target expressions (Modern)	Degree of Variation: 0=lowest 1=very low 2=low 3=medium 4=high 5=very high 6=highest																					
	Act, Scene	Act, Scene	Meaning Variation in Experiential Meaning Breadth										Realization Variation in Grammatical Complexity											
			0	1	2	3	4	5	6	Different Degree		Same Degree	0	1	2	3	4	5	6	Different Degree		Same Degree		
										HD										SE= TE	HD		SE= TE	
										SE	TE										SE			TE

Table 16: Table of Data Recapitulation

Act, Scene	Number of Analysis	DEGREE OF VARIATION																			
		Meaning Variation in Experiential Meaning Breadth										Realization Variation in Grammatical Complexity									
		Σ0	Σ1	Σ2	Σ3	Σ4	Σ5	Σ6	Different Degree		Same Degree	Σ0	Σ1	Σ2	Σ3	Σ4	Σ5	Σ6	Different Degree		Same Degree
									HD										HD		
									SE	TE									SE	TE	
	100%																				
	100%																				

Table 17: Table of Semantic Process Types

Process	Σ	Happening	Creating, Changing	Doing	Behaving	Seeing	Feeling	Thinking	Saying	Relational Identity	Relational Attribute	Existing
Act, Scene												

Table 18: Parameter Applied in This Study

No.	Data I:	Data II:	Degree of Variation:																			
	Text 1 Expressions (Original)	Text 2 Expressions (Modern)	0 = Lowest; 1 = Very Low; 2 = Low; 3 = Medium; 4 = High; 5 = Very High; 6 = Highest																			
	(1). Meaning Variation in Experiential Meaning Breadth: One Whole Experiential Meaning Unit Realised in One Whole Transitivity Clause Unit. (2). Realisation Variation in Grammatical Complexity: One Whole Clause Unit Representing One Clause Rank Lingual Expression, Which May Be One Simple Clause or One Clause Complex of Paratactic, Hypotactic and or Embedded Relations.		(1). Meaning Variation in Experiential Meaning Breadth										(2). Realisation Variation in Grammatical Complexity									
	(1). Meaning Variation in Experiential Meaning Breadth: One Whole Experiential Meaning Unit Realised in One Whole Transitivity Clause Unit: Type of Process and Number of Functional Elements (Participant Functions and Circumstantial Elements)		DD		SD	0	1	2	3	4	5	6	DD		SD	0	1	2	3	4	5	6
			HD		SE=TE								HD		SE=TE							
			S E	T E									S E	T E								
	Text 1	Text 2																				
1	Same major process type, same number of elements	Same major process type, same number of elements				✓																
2	Same major process type, number: 1 element different	Same major process type, number: 1 element different					✓															
3	Same major process type,	Same major process type,						✓														

	Realisation Variation in Grammatical Complexity: One Whole Clause Unit Representing One Clause Rank Lingual Expression, Which May Be One Simple Clause or One Clause Complex of Paratactic, Hypotactic and or Embedded Relations: Number of Clauses and Functional Elements (Participant Functions and Circumstantial Elements)		DD		SD		0	1	2	3	4	5	6	DD		SD		0	1	2	3	4	5	6
			HD		HD									SE = TE										
			S E	T E	S E	T E								S E	T E									
No	Text 1	Text 2																						
1.	One simple clause	One simple clause of the same number of functional elements																✓						
2.	One simple clause	One simple clause of one different functional elements in terms of number																	✓					
3.	One simple clause	One simple clause of two different functional elements in terms of number																		✓				
4.	One simple clause	One simple clause of three different functional elements in terms of number																			✓			
5.	One simple clause	One simple clause of four different functional elements in																				✓		

27.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with three different number of overall clauses																		✓		
28.	One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations	One or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with four or more different number of overall clauses																			✓	

CHAPTER IV

FINDINGS AND DISCUSSION

A. The Findings of Experiential Meaning Breadth Analysis and Grammatical Complexity Realization Variations

The findings are reached by doing analysis based on the parameter of experiential meaning breadth and grammatical complexity realization variations between SE and TE. Based on the analysis, SE and TE consist of 5 acts and 26 scenes. There are 2698 clause units in SE and 2898 clause units in TE. It means that there is a change of clause number in the process of translation, in this case is intralingual translation or rewording, although the change is not significant in number.

1. Meaning variation in experiential meaning breadth and realization variation in grammatical complexity

a. The Finding of Experiential Meaning Breadth and Grammatical Complexity Realization Variations

The table below will show the result finding of the analysis. The left half of the table is the analysis of the experiential meaning breadth variation and the right half is the analysis of grammatical complexity realization variations. It is to compare the experiential meaning breadth and grammatical complexity realization variation of SE with those of TE.

Table 19. Data Statistics

Act	Number of Analysis	DEGREE OF VARIATION																					
		Meaning Variation in Experiential Meaning Breadth										Realization Variation in Grammatical Complexity											
		Σ0	Σ1	Σ2	Σ3	Σ4	Σ5	Σ6	Different Degree		Same Degree	Σ0	Σ1	Σ2	Σ3	Σ4	Σ5	Σ6	Different Degree		Same Degree		
									HD										SE = TE	HD		SE = TE	
									SE	TE										SE			TE
1	641	249	117	59	10	52	137	17	106	259	276	282	162	114	32	18	16	17	100	256	285		
2	512	192	93	46	16	35	116	14	109	211	192	210	134	103	25	21	5	14	106	200	206		
3	479	176	89	54	39	57	57	7	125	178	176	207	97	78	49	25	16	7	101	171	207		
4	635	278	83	50	25	58	133	8	130	227	278	316	132	102	32	26	19	8	109	210	316		
5	375	139	65	38	20	30	73	10	109	127	139	158	87	52	28	23	17	10	98	119	158		
Σ	2642	1034	447	247	110	232	516	56	579	1002	1061	1173	612	449	166	113	73	56	514	956	1172		
	100%	39.14	16.92	9.35	4.16	8.78	19.53	2.12	21.92	37.93	40.15	44.40	23.16	17	6.28	4.28	2.76	2.12	19.46	36.18	44.36		
	100%	100							100			100							100				

b. Discussion on the Findings

According to the data above, the analysis is divided into two; they are an analysis of meaning variations in experiential meaning breadth on the left and an analysis of realization variations in grammatical complexity on the right.

In experiential meaning breadth analysis, it is classified into seven scales of parameters, from 0 (lowest) to 6 (highest).

- 1) There are 1034 units of analysis or 39.14% from the entire unit analysis which belong to the “0” scale or the lowest degree of variations. The “0” scale means that the clause of SE and TE has same major process type and same number of elements. For example,

SE: *Give me the map there.* (25)

TE: *Hand me that map over there.* (28)

The clauses above belong to “0” scale because both of SE and TE process, recipient, goal and circumstance.

- 2) There are 447 units of analysis or 16.92% from the entire unit analysis which belong to the “1” scale or very low degree of variations. The “1” scale means that the clause of SE and TE has same major process type with 1 element different; different subcategory of relational process type with same number of elements; or same subcategory of relational process type with different number of elements. For example,

SE: *Peace be with Burgundy.* (151)

TE: *Peace to you, my lord of Burgundy.* (176)

The clauses above belong to “1” because the SE has no recipient.

- 3) There are 245 units of analysis or 9.35% from the entire unit analysis which belong to the “2” scale or low degree of variations. The “2” scale means that the clause of SE and TE has same major process type with 2 elements different; or different subcategory of relational process type with different number of elements. For example,

SE: *No, my lord.* (14)

TE: *No, I don't, my lord.* (17)

The clauses above belong to “2” because the SE has no participant and process.

- 4) There are 110 units of analysis or 4.16% from the entire unit analysis which belong to the “3” scale or medium degree of variations. The “3” scale means that the clause of SE and TE has same major process type with 3 elements different. For example,

SE: *You come with letters against the king and take Vanity the puppet's part against the royalty of her father.* (801)

TE: *You come here with letters against the king, and you take his conceited daughter's side against his royal highness.* (863)

The clauses above belong to “3” because the TE has 3 elements more than SE.

- 5) There are 233 units of analysis or 8.78% from the entire unit analysis which belong to the “4” scale or high degree of variations. The “4” scale means that the clause of SE and TE has same major

process type with 4 elements different; or different major process type with same number of elements. For example,

SE: *Bid them farewell, Cordelia, though unkind.* (159)

TE: *Say goodbye to them, Cordelia, even though they've been unkind to you.*(184)

The clauses above belong to “4” scale because TE has 4 elements more than SE.

- 6) There are 517 units of analysis or 19.53% from the entire unit analysis which belong to the “5” scale or very high degree of variations. The “5” scale means that the clause of SE and TE has same major process type with 5 or more elements different; or different major process type with different number of elements. For example,

SE: *Royal Lear, Whom I have ever honored as my king, Loved as my father, as my master followed, As my great patron thought on in my prayers—* (86)

TE: *King Lear, I've always honored you as king, loved you as my father, obeyed you as my master, and thanked you in my prayers—* (94)

The clauses above belong to “5” scale because TE has 5 elements more than SE.

- 7) There are 4 units of analysis or 0.28% from the entire unit analysis which belong to the “6” scale or the highest degree of variations. The “6” scale means that the clause of SE has no clause realization of TE or vice versa. For example,

SE: *No clause expression.*

TE: *You can't conceive?* (9)

The clauses above belong to “6” scale because the SE has no clause to realize in TE.

The data above are drawn into the chart:

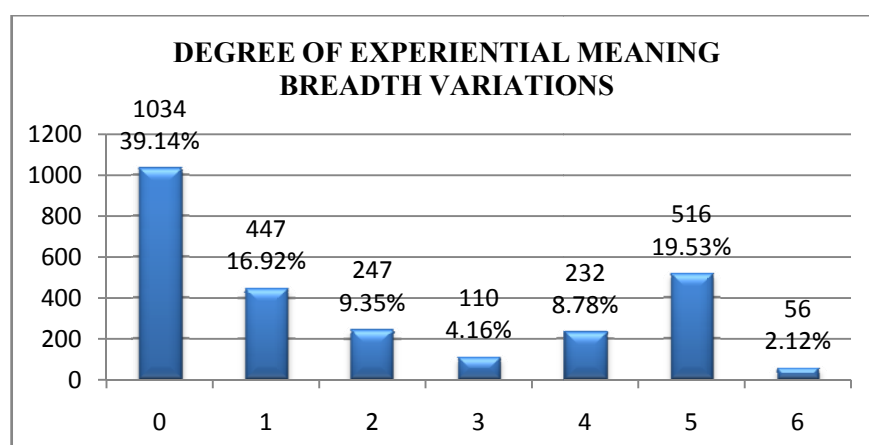


Figure 6. Chart of Meaning Variations

In the degree of experiential meaning breadth, the unit analysis is classified into 3: TE, SE, SE = TE

- 1) There are 579 units of analysis or 21.92% from the entire unit analysis which belong to “SE” or “Source Expression”. The “SE” scale means that the comparison of SE and TE disposed on SE or the number of elements in SE is more than the number of elements in TE; or the clause of SE which are unrealized in TE. For example,

SE: *I have years on my back forty- eight.* (380)

TE: *I'm forty-eight.* (419)

The clauses above belong to “SE” because SE has 1 element more than TE.

- 2) There are 1002 units of analysis or 37.93% from the entire unit analysis which belong to “TE” or “Target Expression”. The “TE” scale means that the comparison of SE and TE disposed on TE or the number of elements in TE is more than the number of elements in SE; or the clause of TE which are unrealized in SE. For example,

SE: *Thou servest me, and I'll love thee.* (426)

TE: *You serve me well, and I'll love you for it.* (466)

The clauses above belong to “TE” because TE has 2 elements more than SE.

- 3) There are 1061 units of analysis or 40.15% from the entire unit analysis which belong to “SE=TE” or “Source Expression=Target Expression”. The “SE=TE” scale means that the comparison of SE and TE is zero or the number of elements in SE is as same as the number of elements in TE. For example,

SE: *I will not sleep, my lord, till I have delivered your letter.* (619)

TE: *I won't sleep until I've delivered your letter, my lord.* (672)

The clauses above belong to “SE=TE” because both of the clauses has same number of elements. Those clauses have participant, process and circumstance.

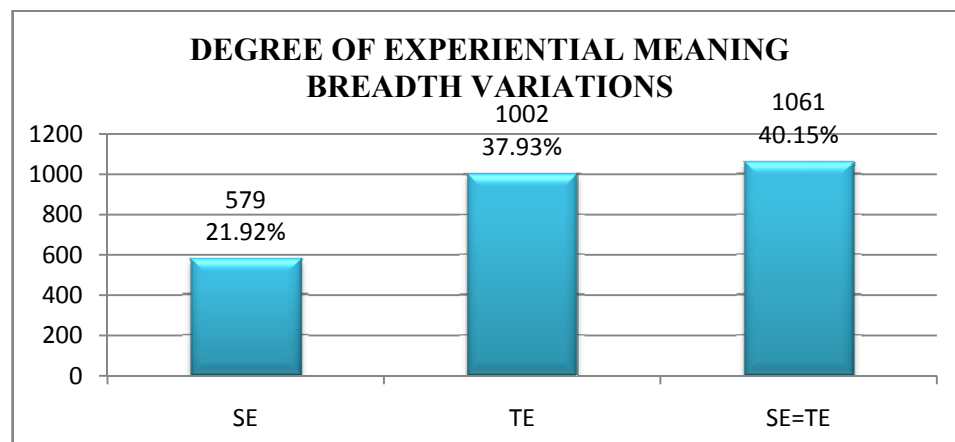


Figure 7. Chart of Experiential Meaning Breadth Variations

In grammatical complexity, it is also classified into seven degree of parameters, from 0 (lowest) to 6 (highest)

- 1) There are 1173 units of analysis or 44.40% from the entire unit analysis which belong to the “0” scale or lowest degree of variations.

The “0” scale means that the clause of SE and TE are classified into:

- a) One simple clause of SE and one simple clause of TE with the same number of functional elements. For example,

SE: *Give me the map there.* (25)

TE: *Hand me that map over there.* (28)

The clauses above belong to “0” scale because both of the clauses have the same process, recipient, goal and circumstance.

- b) One complex clause of paratactic, hypotactic, embedded or combination of those relations of SE and one clause complex of paratactic, hypotactic, embedded or combination of those relations with exactly the same number of clauses of TE. For

example,

SE: *I loved her most and thought to set my rest On her kind nursery.— (74)*

TE: *I loved Cordelia most of all and planned to spend my old age with her taking care of me. (80)*

The clauses belong to “0” scale because both of the complex clauses have the same number of elements.

- c) One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations of SE and one or more complex clauses of exactly the same number, relation and number of functional element of clauses of TE. For example,

SE: *I am ashamed That thou hast power to shake my manhood thus, That these hot tears which break from me perforce Should make thee worth them. (576)*

TE: *I'm ashamed that you have the power to upset me like this, as though you're worth the tears you're making me shed. (623)*

The clauses above belong to “0” scale because both of SE and TE have 2 complex clauses.

- 2) There are 612 units of analysis or 23.16% from the entire unit analysis which belong to the “1” scale or very low degree of variations. The “1” scale means that the clause of SE and TE are classified into:

- a) One simple clause of SE and one simple clause of TE with one different functional element in terms of number. For example,

SE: *Remember what I have said. (345)*

TE: *Remember what I've told you.* (383)

The clauses above belong to “1” scale because SE has no recipient while TE has element of recipient.

- b) One simple clause of SE and one clause complex of two clauses of paratactic or hypotactic or embedded relations of TE. For example,

SE: *Pardon me, royal sir.* (130)

TE: *I'm sorry, sir, but nobody can make a choice like this in such circumstances.* (150)

The clauses above belong to “1” scale because SE has only a simple clause, while TE has 2 clauses.

- c) One complex clause of paratactic, hypotactic, embedded or combination of those relations of SE and one clause complex of paratactic, hypotactic, embedded or combination of those relations with one different number of clauses of TE. For example,

SE: *Haply when I shall wed That lord whose hand must take my plight shall carry Half my love with him, half my care and duty.* (61)

TE: *Hopefully when I get married, I'll give my husband half my love and half my sense of duty.* (66)

The clauses above belong to “1” scale because both SE and TE have complex clauses but TE has 1 clause more than SE.

- d) One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations of ST and one or more complex clauses of exactly the same number and relation

but with different number of functional element of clauses of TE.

e.g.: (not found in the texts)

- 3) There are 449 units of analysis or 17% from the entire unit analysis which belong to the “2” scale or low degree of variations. The “2” scale means that the clause of SE and TE are classified into:

- a) One simple clause of SE and one simple clause of TE with two different functional elements in terms of number. For example,

SE: *The messengers from our sister and the king.* (816)

TE: *These are the messengers from my sister and the king.*(878)

The clauses above belong to “2” scale because TE has 2 different functional elements.

- b) One simple clause of SE and one clause complex of three clauses of paratactic or hypotactic or embedded relations of TE.

For example,

SE: *And when he saw my best alarumed spirits, Bold in the quarrel's right, roused to the encounter, Or whether ghasted by the noise I made, Full suddenly he fled.* (720)

TE: *Bolstered by righteousness, I prepared to fight, and when he saw my excitement—or perhaps because my shouting scared him—he ran away suddenly.*(772)

The clauses above belong to “2” scale because SE has one simple clause while TE has three clauses of paratactic and hypotactic combination.

- c) One simple clause of SE and one clause complex of three clauses of paratactic and hypotactic or embedded relations, or

hypotactic and embedded relations of TE.

e.g.: (not found in the texts)

- d) One complex clause of paratactic, hypotactic, embedded or combination of those relations of SE and one clause complex of paratactic, hypotactic, embedded or combination of those relations with two different number of clauses of TE.

SE: *Answer my life my judgment, Thy youngest daughter does not love thee least, Nor are those empty-hearted whose low sound Reverbs no hollowness.* (95)

TE: *On my life I swear to you that your youngest daughter doesn't love you least.* (103) *A loud mouth often points to an empty heart, and just because she's quiet doesn't mean she's unloving.* (104)

The clauses above belong to “2” scale because SE has a complex clause of paratactic and the TE has 2 different number of clause.

- e) One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations of SE and one or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with one different number of overall clauses in TE. For example,

SE: *Only shall we retain The name, and all th' additions to a king.* (84) *The sway, revenue, execution of the rest, Belovèd sons, be yours; which to confirm, This coronet part between you.* (85)

TE: *I'll keep only the title of king, but you'll have everything else: all the authority and income that come with kingship.* (92) *To confirm all this, take this crown to share between yourselves.* (93)

The clauses above belong to “2” scale because overall, TE has

1 different number of clause.

- 4) There are 166 units of analysis or 6.25% from the entire unit analysis which belong to the “3” scale or lowest degree of variations. The “3” scale means that the clause of SE and TE are classified into:

- a) One simple clause of SE and one simple clause of TE with three different functional elements in terms of number. For example,

SE: *By Jupiter, This shall not be revoked.* (112)

TE: *I swear by Jupiter I'll never revoke this punishment.*
(124)

The clauses above belong to “3” scale because SE has no participant and goal.

- b) One simple clause of SE and one clause complex of four clauses of paratactic or hypotactic or embedded relations of TE

SE: *So be my grave my peace as here I give Her father's heart from her.*— (76)

TE: *I guess if she doesn't love her father, then I'll only have peace when I'm dead.*— (83)

The clauses above belong to “3” scale because SE has a simple clause, while TE has a complex clause with four clauses of hypotactic.

- c) One simple clause of SE and one clause complex of four clauses of paratactic and hypotactic or embedded relations,

hypotactic and embedded relations, or paratactic and hypotactic and embedded relations of TE.

e.g.: (not found in the texts)

- d) One complex clause of paratactic, hypotactic, embedded or combination of those relations of SE and one clause complex of paratactic, hypotactic, embedded or combination of those relations with three different number of clauses of TE. e.g.,

SE: *This is the excellent foppery of the world that when we are sick in fortune—often the surfeit of our own behavior—we make guilty of our disasters the sun, the moon, and the stars, as if we were villains by necessity, fools by heavenly compulsion, knaves, thieves, and treachers by spherical predominance, drunkards, liars, and adulterers by an enforced obedience of planetary influence, and all that we are evil in by a divine thrusting-on.* (284)

TE: *This is a classic example of the idiocy of the world: when we're down and out—often because of our own excesses—we put all the blame on the sun, the moon, and the stars, as if they forced us to be bad, or the heavens compelled us to be villainous or stupid.* (315) *As if we become thieves and traitors according to astrological signs or obey planetary influences to become drunks, liars, and adulterers!* (316) *As if some universal power pushed us into evil deeds!* (317)

The clauses above belong to “3” scale because SE has a complex clause, while TE has a complex clause with three different numbers of clauses.

- e) One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations of SE and one or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with two different number

of overall clauses of TE.

e.g.: (not found in the texts)

- 5) There are 113 units of analysis or 4.28% from the entire unit analysis which belong to the “4” scale or lowest degree of variations. The “4” scale means that the clause of SE and TE are classified into:

- a) One simple clause of SE and one simple clause of four different functional elements in terms of number of TE. For example,

SE: *Yes, madam, he was of that consort.* (754)

TE: *To answer your question, ma'am—yes, he was friendly with those knights.* (808)

The clauses above belong to “4” scale because SE has no goal and process, while the TE has those functional elements.

- b) One simple clause of SE and one clause complex of five clauses of paratactic or hypotactic or embedded relations of TE
e.g.: (not found in the texts)

- c) One simple clause of SE and one clause complex of five clauses of paratactic and hypotactic or embedded relations, hypotactic and embedded relations, or paratactic and hypotactic and embedded relations of TE

e.g.: (not found in the texts)

- d) One complex clause of paratactic, hypotactic, embedded or combination of those relations of SE and one clause complex of paratactic, hypotactic, embedded or combination of those

relations with four different number of clauses of TE. e.g.,

SE: *Sir, I do love you more than words can wield the matter, Dearer than eyesight, space, and liberty, Beyond what can be valued, rich or rare, No less than life, with grace, health, beauty, honor, As much as child e'er loved or father found— A love that makes breath poor and speech unable.* (31)

TE: *Sir, I love you more than words can say.* (34) *I love you more than eyesight, space, and freedom, beyond wealth or anything of value.* (35) *I love you as much as life itself, and as much as status, health, beauty, or honor.* (36) *I love you as much as any child has ever loved her father, with a love too deep to be spoken of.* (37)

The clauses above belong to "4" scale because SE has a complex clause, while TE has a complex clause with four different number of clause.

e) One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations of SE and one or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with three different number of overall clauses of TE. For example,

e.g.: (not found in the texts)

6) There are 73 units of analysis or 2.76% from the entire unit analysis which belong to the "5" scale or lowest degree of variations. The "5" scale means that the clause of SE and TE are classified into:

a) One simple clause of SE and one simple clause of five or more different functional elements in terms of number of TE. e.g.,

SE: *Fetch me a better answer.* (982)

TE: *Go ask them again and make them see me this time.* (1058)

The clauses above belong to “5” scale because SE only has a process, a recipient and a goal, while TE has two processes, two recipient, a process and a circumstance.

- b) One simple clause of SE and one clause complex of six or more clauses of paratactic or hypotactic or embedded relations of TE

e.g.: (not found in the texts)

- c) One simple clause of SE and one clause complex of six or more clauses of paratactic and hypotactic or embedded relations, hypotactic and embedded relations, or paratactic and hypotactic and embedded relations of TE

e.g.: (not found in the texts)

- d) One complex clause of paratactic, hypotactic, embedded or combination of those relations of SE and one clause complex of paratactic, hypotactic, embedded or combination of those relations with five or more different number of clauses of TE.

For example,

e.g.: (not found in the text)

- e) One or more complex clauses, each of paratactic, hypotactic, embedded or combination of those relations of SE and one or more complex clauses of paratactic, hypotactic, embedded or combination of those relations each with four or more different number of overall clauses of TE. For example,

SE: *A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy, worsted-stocking knave; a lily-livered, action-taking knave; a whoreson, glass-gazing, super-serviceable finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service; and art nothing but the composition of a knave, beggar, coward, pander, and the son and heir of a mongrel bitch; one whom I will beat into clamorous whining if thou deniest the least syllable of thy addition.* (791)

TE: *You're a lowlife, a rascal who eats leftover scraps.* (848) *You're an ignoble, arrogant, shallow, vulgar, pretentious, conceited, filthy third-rate servant who thinks he's something special.* (849) *You're a cowardly lawyer-loving bastard; a vain, brown-nosing, prissy scoundrel who'd pimp himself out to advance his career; a bag lady.* (850) *You're nothing but a lowlife, a beggar, a coward, and a pimp, the son and heir of a mutt bitch.* (851) *I'll beat you until you whine and cry if you deny the least bit of this.* (852)

The clauses belong to “5” scale because SE has a complex clause, while TE has a complex clause with five different number of clauses.

7. There are 4 units of analysis or 0.28% from the entire unit analysis which belong to the “6” scale or lowest degree of variations. The “6” scale means that the clause of SE and TE are classified into:

- a) One simple clause or clause complex of SE has no clause realization of TE or vice versa. For example,

SE: No clause expression

TE: *I'm getting hysterical.* (1026)

The clauses above belong to “6” scale because SE has no clause to realize in TE.

The data above, when it is drawn in the chart, the chart is:

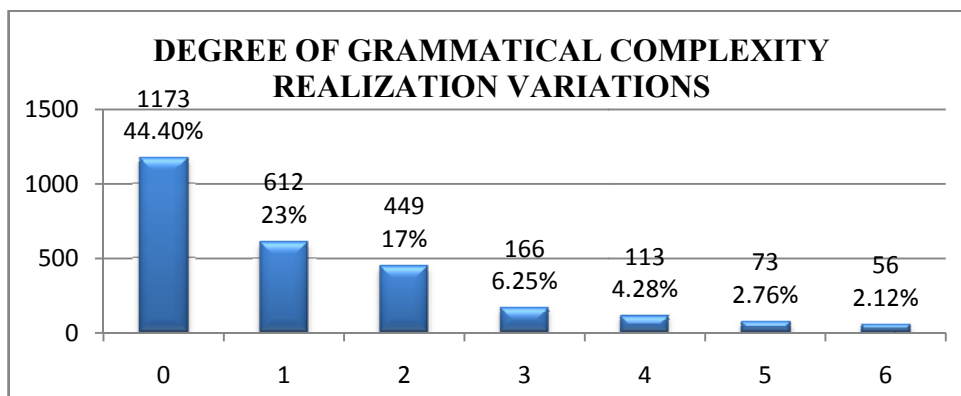


Figure 8. Chart of grammatical complexity realization variations

In higher degree of realization variations, the unit analysis is classified into:

- 1) There are 514 units of analysis or 19.46% from the entire unit analysis which belong to “SE” or “Source Expression”. The “SE” scale means that the comparison of SE and TE disposed on SE or the number of elements in SE is more than the number of elements in TE; or the clause of SE which are unrealized in TE. For example,

SE: *It was not brought me, my lord.* (240)

TE: *Nobody delivered it, my lord.* (265)

The clauses above belong to “SE” because SE has one element more than TE.

- 2) There are 956 units of analysis or 36.18% from the entire unit analysis which belong to “TE” or “Target Expression”. The “TE” scale means that the comparison of SE and TE disposed on TE or the number of elements in TE is more than the number of elements in SE; or the clause of TE which are unrealized in SE. For example,

SE: *To go out of my dialect, which you discommend so much.* (860)

TE: *I tried to stop speaking plainly, since you dislike plain speech so much.* (925)

The clauses above belong to “TE” because TE has four elements more than SE.

- 3) There are 1172 units of analysis or 44.36% from the entire unit analysis which belong to “SE=TE” or “Source Expression=Target Expression”. The “SE=TE” scale means that the comparison of SE and TE is zero or the number of elements in SE is as same as the number of elements in TE. For example,

SE: *(to GLOUCESTER) My lord, entreat him by no means to stay.*
(1167)

TE: *(to GLOUCESTER) My lord, don't try to persuade him to stay.*
(1255)

The clauses above belong to “SE=TE” because both of the clause have participant, process and recipient.

The data above are drawn into the chart:

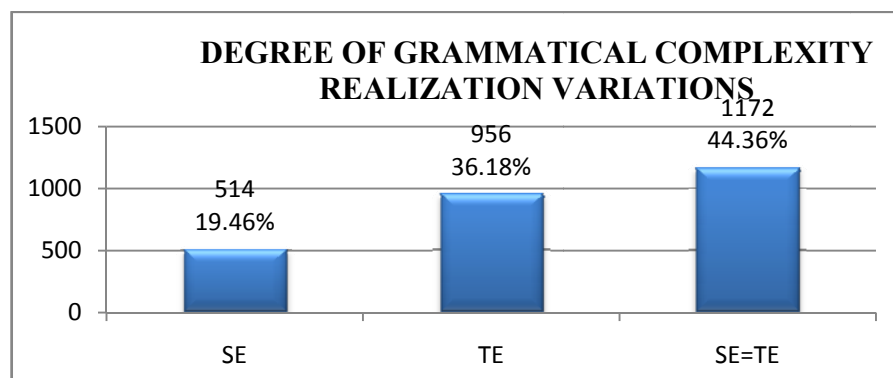


Figure 9. Chart of Grammatical Complexity Realization Variations Degree

c. The analysis of data finding in experiential meaning breadth and grammatical complexity realization variations

According to the data above, the “lowest” degree of variations is the

greatest number in the analysis of both in experiential meaning breadth (39.14%) and grammatical complexity realization variations (44.40%). It indicates that many clauses in SE are completely realized into TE. This lowest variation becomes the features of paraphrase between SE and TE.

By this explanation, it shows that SE has the same major process type and the same element numbers in terms of experiential meaning breadth and same number of clauses in terms of grammatical complexity realization variations of TE. It is also supported by the finding of the data average both in experiential meaning breadth and in grammatical complexity realization variations.

The average of data finding was measured with Mean formula:

$$\text{Mean} = \frac{\sum(ti.fi)}{\sum fi}$$

Explanation:

ti : middle point of data

fi : frequency

$\sum(ti.fi)$: the total frequency

1) The average of experiential meaning breadth

Σ	0	1	2	3	4	5	6
2642	1034	447	247	110	232	516	56
100%	39.14%	16.92%	9.35%	4.16%	8.78%	19.53%	2.12%

The result:

level in analysis	interval	middle point	frequency	Mean
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0	0-5	2.5	1034	0.978
1	5-10	7.5	447	1.269
2	10-15	12.5	247	1.168
3	15-20	17.5	110	0.729
4	20-25	22.5	232	1.976
5	25-30	27.5	516	5.371
6	30-35	32.5	56	0.689

$$\text{Mean} = 0.978 + 1.269 + 1.168 + 0.729 + 1.976 + 5.371 + 0.689$$

$$= 12.18$$

lowest	very low	low	medium	high	very high	highest
0-5	5-10	10-15	15-20	20-25	25-30	30-35
		12.18				

The average is 12.18 and belongs to “low” category because it is placed in interval 10-15 (low). It means that the overall experiential meaning breadth variations between SE and TE are low.

2) Grammatical complexity realization variations

Σ	0	1	2	3	4	5	6
2642	1173	612	449	166	113	73	56
100%	44.40%	23.16%	17%	6.25%	4.28%	2.76%	2.12%

The result:

level in analysis	interval	middle point	frequency	Mean
0	0-5	2.5	1173	1.110

1	5-10	7.5	612	1.737
2	10-15	12.5	449	2.12
3	15-20	17.5	166	1.995
4	20-25	22.5	113	0.962
5	25-30	27.5	73	0.760
6	30-35	32.5	56	0.689

$$\text{Mean} = 1.110 + 1.737 + 2.12 + 1.995 + 0.962 + 0.760 + 0.689$$

$$= 9$$

lowest	very low	low	medium	high	very high	highest
0-5	5-10	10-15	15-20	20-25	25-30	30-35
	9					

The average is 9 and belongs to “very low” category because it is placed in interval 5-10 (very low). It means that the overall grammatical complexity variations between SE and TE are very low.

Besides the average, it is also supported by the number of experiential meaning breadth variations degree and grammatical complexity realization variations degree between SE and TE. In experiential meaning breadth variations in SE, there are 21.92%; in TE, there are 37.93%; and in SE=TE, there are 40.15%. While in grammatical complexity realization variations in SE, there are 19.46%; in TE, there are 36.18%; and in SE=TE, there are 44.36%. In brief, the experiential meaning breadth and grammatical complexity realization variations of SE and TE are not significantly different, because the dominant higher degree

is TE in experiential meaning breadth and $SE=TE$ in grammatical complexity realization variations. So, it shows that the comparison of SE and TE is zero or, in other words, the numbers of elements and clauses of SE and TE are equal.

2. Semantic process types

a. The Finding of Semantic Process Types Analysis

Table 20. Table of Semantic Process Types Recapitulation (source text)

Process Act	Σ	Happening	Creating, Changing	Doing	Behaving	Seeing	Feeling	Thinking	Saying	Relational Identity	Relational Attribute	Existing
I	851	146	11	159	16	31	54	45	113	16	258	2
II	691	154	6	141	14	27	38	38	89	4	170	10
III	564	131	4	106	7	20	29	31	73	4	157	2
IV	746	131	5	138	11	29	48	41	101	10	232	1
V	460	109	3	87	4	14	21	24	58	3	136	0
Σ	3312	671	29	631	52	121	190	179	434	37	953	15
	100%	20.29%	0.88%	19.02%	1.57%	3.62%	5.77%	5.41%	13.07%	1.12%	28.80%	0.45%

Table 21. Table of Semantic Process Types Recapitulation (target text)

Process Act	Σ	Happening	Creating, Changing	Doing	Behaving	Seeing	Feeling	Thinking	Saying	Relational Identity	Relational Attribute	Existing
I	950	157	6	190	15	38	73	47	127	18	277	2
II	731	188	7	133	15	32	38	41	80	6	187	4
III	647	154	5	117	12	31	30	35	85	6	171	1
IV	803	137	4	135	10	40	56	52	119	8	241	1
V	521	120	3	93	3	19	26	31	72	3	150	1
Σ	3652	756	25	668	55	160	223	206	483	41	1026	9
	100%	20.70%	0.68%	18.29%	1.51%	4.38%	6.11%	5.64%	13.23%	1.12%	28.09%	0.25%

b. Discussion on the findings

The analysis of semantic process type is described as follows:

- 1) There are 1331 or 40.19% material semantic processes in SE and there are 1450 or 39.69% material semantic processes in TE. The material process is divided into three kinds:

- a) Intransitive material process (happening)

There are 672 or 20.29% material happening processes in SE and there are 756 or 20.70% material happening processes in TE. The happening process means that the process may extend to the actor itself. e.g.,

SE: *The king is coming.* (21)

TE: *The king is coming.* (24)

- b) Creating and changing

There are 29 or 0.88% material creating and changing processes in SE and there are 25 or 0.68% material creating and changing processes in TE. In creating and changing process, the clause is realized by a verb such as form, emerge, make, produce, construct, build, etc. For example,

SE: *(reads) "This policy and reverence of age makes the world bitter to the best of our times, keeps our fortunes from us till our oldness cannot relish them.* (231)

TE: *(reads) "The custom of respecting the elderly makes it hard for the young and healthy to live well, and keeps us without our inheritance until we are so old we can't enjoy our happiness anyway.* (255)

- c) Transitive material process (doing)

There are 630 or 19.02% material doing processes in SE and there are

668 or 18.29% material doing processes in TE. Doing process means that the process may extend to another participant (goal). For example,

SE: *Go, prepare for dinner.* (352)

TE: *Now go, set up for dinner.* (390)

- 2) There are 52 or 1.57% behavioral semantic processes in SE and there are 55 or 1.55% behavioral semantic processes in TE. This process includes the process of psychological and physiological behavior, like breathing, dreaming, smiling, coughing, etc. For example,

SE: *Bid them come forth and hear me, Or at their chamber door I'll beat the drum Till it cry sleep to death.* (1007)

TE: *Tell them to come here and hear me out, or else I'll beat a drum at their bedroom door until they can't sleep any more.* (1088)

- 3) There are 490 or 14.8% mental semantic processes in SE and there are 589 or 16.13% mental semantic processes in TE. The mental process is divided into three kinds of mental process.

a) Perceptive mental process (seeing)

There are 120 or 3.62% mental seeing semantic processes in SE and there are 160 or 4.38% mental seeing semantic processes in TE. e.g.,

SE: *You see how full of changes his age is.* (182)

TE: *He's so flighty in his old age, as we keep noticing.* (209)

b) Cognitive and desiderative mental process (thinking)

There are 179 or 5.41% mental thinking semantic processes in SE and there are 206 or 5.64% mental seeing semantic processes in TE. e.g.,

SE: *But I can tell why a snail has a house.* (636)

TE: *But I know why a snail carries its house on its back.* (690)

c) Emotive mental process (feeling)

There are 191 or 5.77% mental feeling semantic processes in SE and there are 223 or 6.11% mental seeing semantic processes in TE. For example,

SE: *Make your own purpose How in my strength you please.*— (765)

TE: *Feel free to use my authority however you wish in order to apprehend him.*— (819)

- 4) There are 433 or 13.07% verbal semantic processes in SE and there are 483 or 13.23% verbal semantic processes in TE. The verbal process is the process of saying. For example,

SE: *Come to me, that of this I may speak more.* (233)

TE: *Come talk to me about this.* (257)

- 5) There are 990 or 29.89% number of relational semantic processes in SE and there are 1066 or 29.19% relational semantic processes in TE. The relational process is divided into three kinds of mental process.

a) Relational identity

There are 37 or 1.12% relational identity processes in SE and there are 41 or 1.12% relational identity semantic processes in TE. The relational identity means that one entity is used to identify another. For example,

SE: *There's the cunning of it.* (241)

TE: *That's what's clever about it.* (266)

b) Relational attributive

There are 954 or 28.80% relational attributive semantic processes in SE and there are 1026 or 28.09% relational attributive semantic processes in TE. The relational attribute means that an attributive is ascribed to some entity. For example,

SE: *Your graces are right welcome.* (777)

TE: *Both of you are very welcome here.* (834)

- 6) There are 15 or 0.45% semantic processes in SE and there are 9 or 0.25% semantic processes in TE. The existential process represent one thing exists. For example,

SE: *We'll set thee to school to an ant to teach thee there's no laboring i' th' winter.* (963)

TE: *You need to learn what ants know well about winter—there's no point in slaving away if there's no hope for profit.* (1038)

The data above can be drawn into the chart:

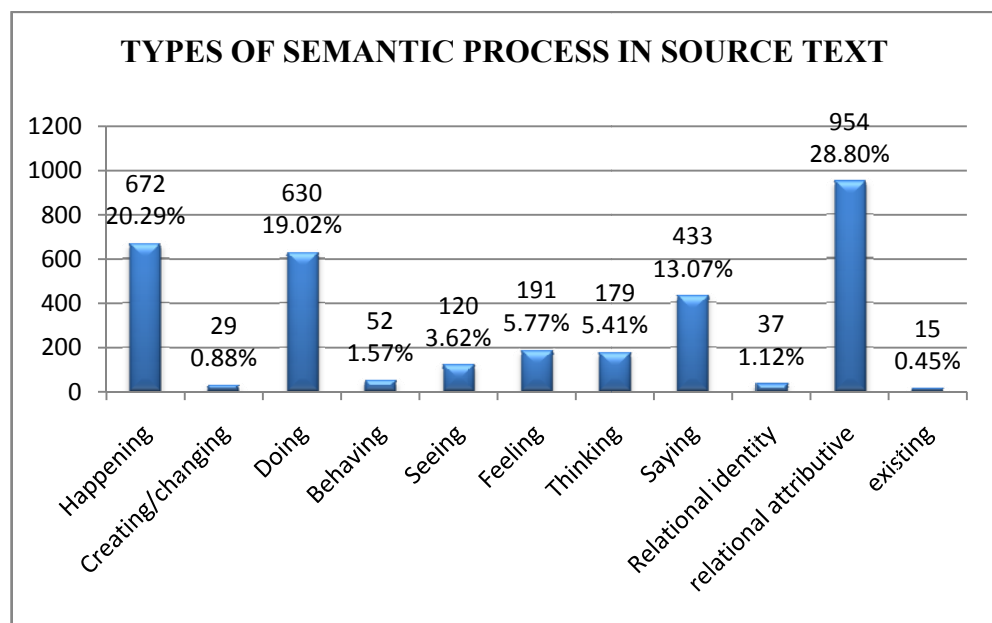


Figure 10. Chart of Semantic Process Types in Source Text

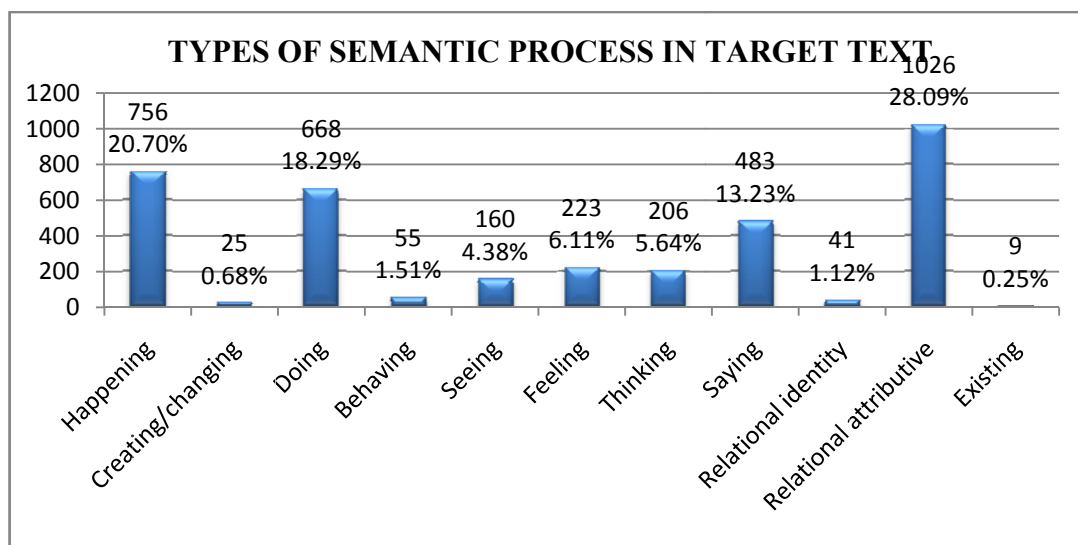


Figure 11. Chart of Semantic Process Types in Target Text

c. The analysis of data findings in semantic process types

From the data above, it can be concluded:

- 1) The relational attributive of relational process dominates the semantic process in the play both in the old English version and modern English version. It means that the clause relates a participant to its characteristics or description. In this type of relational clause, the nominal group functioning as Attribute construes a class of thing and is typically indefinite: it has either an adjective or a common noun as Head and indefinite article.
- 2) The material happening process is in the second dominance. It means that the clause is represented by the intransitive clause or under the question “what happened”. It shows that the process conducted by the actor is extending to the actor itself.

- 3) The material doing process is in the third dominance. It means that the process is transitive clause or under the question “what did X do?”. It shows that the play has so many events that conducted by the actor. It represented by the process that extend to another participant (goal).

B. The Contextual Motivating Factors

The contextual motivating factors are the factors that motivate the existence of variations in SE and TE. Based on the research finding, it can be concluded that SE=TE has the highest percentage of experiential meaning breadth (40.15%) and grammatical complexity realization (44.36%), while TE and SE are in the second and third position of the number of experiential meaning breadth and grammatical complexity realization. Besides the highest percentage of the experiential meaning breadth and grammatical complexity realization, it is also supported by the greatest number of “low” and “very low” level variations in the analysis of experiential meaning breadth (39.14%) and in the analysis of grammatical complexity realization (44.40%). Those conditions are caused by some factors. They are:

1. Intra-textual Context

Since the play is made in modern English version, it should be readable for the general readers, especially the readers of non-English speaking countries. For the sake of readability, the translators do many changes in creating the target text.

The intra-textual contexts are the internal factors that motivate the existence of variations in source text and target text. These factors are found inside the play itself. Some of the intra-textual contexts are.

a. Diction

Diction refers to the specific words and types of words selected by a writer to produce a desired effect. Below are some examples of diction used in the texts.

Table 23. Evidence 1: Intra-textual Context

No.	Supporting evidence or illustration Source Text	Supporting evidence or illustration Target Text
1.	<i>Goneril, Our eldest born, speak first.</i> (30)	<i>Goneril, my oldest daughter, you speak first.</i> (33)
2.	<i>Ay, good my lord.</i> (64)	<i>Yes, my lord.</i> (69)
3.	<i>Peace, Kent.</i> (72)	<i>Be quiet, Kent.</i> (78)
4.	<i>Who brought it?</i> (239)	<i>Who delivered it?</i> (264)
5.	<i>Heaven and earth!</i> (267)	<i>Oh, God!</i> (295)
6.	<i>Fare you well, sir.</i> (672)	<i>Goodbye, sir.</i> (725)
7.	<i>Briefness and fortune, work!—</i> (678)	<i>Fast work and a little luck are all I need.—</i> (730)

Some words used in the source text are not easily understood by the present day English speakers or non-native English speakers, especially those who learn English as a second language. The writer of the target text tends to use the more common words in order to make the text completely understood by the readers of English in the present day or non-English speaking countries.

b. Word Style (Contracted and Archaic Words)

Contracted words are words in which a letter has been left out or the vowels are dropped from words and replaced by apostrophes. Contracted word is

a special characteristic of Shakespearean language. These are some clauses containing contracted words found in the text.

Table 24. Evidence 2: Intra-textual Context

No.	Supporting evidence or illustration Source Text	Supporting evidence or illustration Target Text
1.	<i>Better thou Hadst not been born than not t' have pleased me better.</i> (139)	<i>It would've been better for you not to have been born at all than to displease me as you did.</i> (166)
2.	<i>Well, my legitimate, if this letter speed And my invention thrive, Edmund the base Shall top th' legitimate.</i> (205)	<i>Well, my legitimate Edgar, if this letter works and my plan succeeds, Edmund the lowlife will beat the legitimate.</i> (229)
3.	<i>and pat on 's cue he comes like the catastrophe of the old comedy.</i> (289)	<i>and, speak of the devil, here he comes, right on cue.</i> (323)
4.	<i>I will look further into 't.</i> (406)	<i>I'll look into it further.</i> (446)
5.	<i>Thou hast pared thy wit o' both sides and left nothing i' th' middle.</i> (497)	<i>When you gave away pieces of your kingdom, it's as if you cut off pieces on both sides of your brain and left nothing in the middle.</i> (540)
6.	<i>He's coming hither—now, i' th' night, i' th' haste, And Regan with him.</i> (686)	<i>He's rushing on his way here right now, and Regan's with him.</i> (738)
7.	<i>The villain shall not 'scape.</i> (739)	<i>The villain won't escape.</i> (793)

Archaic words, another special characteristic of Shakespearean language, like *thee*, *thou*, *thy*, and *thine* are still in use today, so people of native English

speaker still can understand those and some of non-native English also know those. These are the archaic words found in the text.

Table 25. Evidence 3: Intra-textual Context

No.	Supporting evidence or illustration Source Text	Supporting evidence or illustration Target Text
1.	<i>Dost thou think If I would stand against thee, would the reposal Of any trust, virtue, or worth in thee Make thy words faithed?</i> (729)	<i>Do you really think that if it came down to my word against yours, anyone would believe you?</i> (782)
2.	<i>What dost thou profess?</i> (359)	<i>What's your profession?</i> (398)
3.	<i>Thou but rememberest me of mine own conception. (404)</i>	<i>No, you're just reminding me of something I've also noticed.(444)</i>
4.	<i>To thine and Albany's issue Be this perpetual.</i> (36)	<i>This land will belong to your and Albany's children forever.</i> (42)
5.	<i>Thy truth then be thy dower.</i> (68)	<i>The truth will be all the inheritance you get.</i> (73)

c. Omission

Omission refers to the elimination or reduction of part of the text. For example no 1, text 1 is complete with circumstance, while text 2 omits the circumstance. Here, the existence of circumstance is kept in the clause in order to clarify the meaning but the translator omits the circumstance in the text 1 into text 2. The circumstance in text 1 is unrealized in text 2.

Table 26: Evidence 4 intrinsic motivating factor

No.	Supporting evidence or illustration	Supporting evidence or illustration
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	Source Text	Target Text
1.	<i>Love, and be silent.</i> (34)	<i>I can only love and be silent.</i> (40)
2.	<i>Now, by Apollo—</i> (100)	<i>Now, I swear by Apollo...</i> (110)
3.	<i>And the best of me is diligence.</i> (377)	<i>The best thing about me is that I'm hardworking.</i> (416)
4.	<i>Light, ho!</i> (698)	<i>Bring in some light!</i> (750)

d. Grammatical Principles

Grammar in the Elizabethan period was a lot more flexible than it is now. Shakespeare used this flexibility in grammar to make the phrases sound more poetic as well as to help him create rhyme. Typically, in modern usage, clauses are constructed with the subject at the first, the verb at the second and the object at last. On the other hand, Shakespeare often constructs clauses with the subject at the first, the object at the second and the verb at last. Even, in some cases, Shakespeare constructs clauses with the object at the first, the subject at the second and the verb at last. The following are the examples from the texts.

Table 27. Evidence 5: Intra-textual Context

No.	Supporting evidence or illustration Source Text	Supporting evidence or illustration Target Text
1.	<i>To thine and Albany's issue Be this perpetual.</i> (36)	<i>This land will belong to your and Albany's children forever.</i> (42)
2.	<i>With my two daughters' dowers digest this third.</i> (80)	<i>Cornwall and Albany, you and your wives can divide this last third of my kingdom between you.</i> (87)

3.	<i>Better thou Hadst not been born than not t' have pleased me better.</i> (139)	<i>It would've been better for you not to have been born at all than to displease me as you did.</i> (166)
4.	<i>That which ordinary men are fit for, I am qualified in.</i> (376)	<i>I'm good at everything that ordinary men can do.</i> (415)
5.	<i>Thou but rememberest me of mine own conception.</i> (404)	<i>No, you're just reminding me of something I've also noticed.</i> (444)
6.	<i>Yet have I left a daughter.</i> (545)	<i>You're not really my daughter, but I still have one daughter left.</i> (589)
7.	<i>Not in this land shall he remain uncaught.</i> (722)	<i>If he stays in this country he'll be found.</i> (774)

In the source text, the pattern of the clauses is slightly different with the pattern of the clauses in the target text, but it doesn't give strong effect in terms of realization and meaning. For instance, the clauses in the source text put the negative signifier after the verb or use no 'to be' in the clauses. While the target text uses the modern usage indicated by the use of 'to be' in the clauses and the negative signifier before the verb.

e. Paraphrase

Paraphrasing is basically a rewriting of a work (poem, drama, or novel) in the writer's own words. The length of a paraphrase is determined partly by the length of the original work and partly by the amount of detail the writer chooses

to include. Paraphrasing often produces clearer understanding. Some clauses of the source text are too long, so the translator tried to rewrite it by his own words in order to make it simpler and clearer.

Table 28. Evidence 6: Intra-textual Context

No.	Supporting evidence or illustration Source Text	Supporting evidence or illustration Target Text
1.	<i>Sir, I do love you more than words can wield the matter, Dearer than eyesight, space, and liberty, Beyond what can be valued, rich or rare, No less than life, with grace, health, beauty, honor, As much as child e'er loved or father found— A love that makes breath poor and speech unable.</i> (31)	<i>Sir, I love you more than words can say.</i> (34) <i>I love you more than eyesight, space, and freedom, beyond wealth or anything of value.</i> (35) <i>I love you as much as life itself, and as much as status, health, beauty, or honor.</i> (36) <i>I love you as much as any child has ever loved her father, with a love too deep to be spoken of.</i> (37)
2.	<i>Unhappy that I am, I cannot heave My heart into my mouth.</i> (54)	<i>I'm unlucky.</i> (58) <i>I don't have a talent for putting my heart's feelings into words.</i> (59)
3.	<i>Edmund, seek him out, wind me into him, I pray you.</i> (268)	<i>Edmund, go find him.</i> (296) <i>Gain his confidence for me, please.</i> (297)
4.	<i>I have told you what I have seen and heard—but faintly, nothing like the image and horror of it.</i> (320)	<i>I've told you what I've seen and heard, but I've toned it down a lot.</i> (355) <i>I've spared you you the full</i>

		<i>extent of the horror that threatens you.</i> (356)
5.	<i>(to FOOL) You, sir, more knave than fool, after your master.</i> (591)	<i>(to FOOL) And you, sir, you're more of a rascal than a fool.</i> (638) <i>Go follow your master.</i> (639)
6.	<i>Here stood he in the dark, his sharp sword out, Mumbling of wicked charms, conjuring the moon To stand 's auspicious mistress—</i> (710)	<i>He was standing here in the dark with his sword pointing at me.</i> (760) <i>He was mumbling some black magic spells, appealing to the moon to help him in his evil plans—</i> (761)
7.	<i>I know 'tis from Cordelia, Who hath most fortunately been informed Of my obscured course and (reads the letter) "shall find time From this enormous state, seeking to give Losses their remedies."</i> (904)	<i>I know this letter is from Cordelia, who knows that I'm serving the king in disguise.</i> (972) <i>(looking at the letter) She says that she will have time, now that she's away from the monstrous conditions here, to find a way to fix things.</i> (973)

In some parts, the writer of the source text used long clauses in his work. It requires high concentration for the readers in getting the meaning of the long complex clauses. So, the translator restricted long and complex clauses, and realized them in some simpler complex clauses.

2. Inter-textual Context

Text 1 is an original play written by William Shakespeare, *King Lear*. The play was written between 1603 and 1606 and later revised. Shakespeare's earlier version, *The True Chronicle of the History of the Life and Death of King*

Lear and His Three Daughters, was published in quarto in 1608. Like any other literary works, the play has also the translation version, in this case, the modern English version. Text 2 is influenced by text 1. However, the Text 2 writer is still oriented to the original version (Text 1) in producing Text 2.

From the late 1580s to 1594, Shakespeare wrote different kinds of comedy in *Love's Labour's Lost*, *The Comedy of Errors*, *Two Gentlemen of Verona*, and *The Taming of the Shrew*. He tried to explore English history in his first 'tetralogy' which are *Henry VI* (in 3 parts) with *Richard III*. His first tragedy entitled *Titus Andronicus*.

Starts from 1594 to 1599 Shakespeare focused on comedies and histories. The comedies of this period are *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, *The Merchant of Venice*, *As You Like It*, and *Much Ado About Nothing* becomes his best-loved 'romantic' vein, while his histories appears in the second tetralogy (*Richard II*, *Henry IV* (2 parts), and *Henry V*). Besides, he also wrote the historical *King John* and a sentimental tragedy, *Romeo and Juliet*.

From 1599 to 1608, Shakespeare wrote romantic comedies and English history, working instead on tragedies and on the 'dark' comedies or 'problem plays' such as *Measure for Measure*, *All's Well that Ends Well*, and *Troilus and Cressida*. The tragedies known as the four greatest are *King Lear*, *Macbeth*, *Hamlet*, and *Othello*, besides the second group of tragic 'Roman plays' includes *Antony and Cleopatra*, *Julius Caesar* and *Coriolanus*. Shakespeare's final phase, from 1608 to 1613, is dominated by a new style of comedy on themes of loss and reconciliation: *Pericles*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*. All are

known as his late ‘romances’.

Text 2 is adapted from Text 1, being reworded in modern English version by John Crowther, put side by side with the original version and was published in July 2003 under the Spark Publishing, A Division of Barnes & Noble Publishing. Beside William Shakespeare’s *King Lear*, John Crowther also translated other Shakespeare’s plays, such as *Julius Caesar*, *Romeo and Juliet*, *The tempest*, *Macbeth*, *Hamlet*, etc.

3. Situational Context

The context of situation is in terms of a simple conceptual framework of three headings, the field (what is being talked inside the play), the tenor (who is the people who take place in the play), and the mode (what is the media in telling the story). These concepts serve to interpret the social context of a text, the environment in which meanings are being exchanged.

a. Field

In this research, the field of the play is about political authority as much as it is about family dynamics. Lear is not only a father but also a king. By giving away his authority to the unworthy and evil Goneril and Regan, he delivers not only himself and his family but also all of Britain into chaos and cruelty. In the end of this story, the readers are left by terrifying uncertainty. There is goodness in this play, but there is also madness and death.

b. Tenor

Tenor is the explanation about who are involved in the

communication. Actually, the people who involve are the author and the reader. In text 1, they are William Shakespeare as the author of the play and the readers of Elizabethan age or the readers of early modern English era. While in text 2, the author is John Crowther as the translator and the common English readers around the world as the readers.

c. Mode

The text is written text and dialogue text since the text is a drama or play, so it contains some conversations between the characters of the play. The play consists of the original version of *KingLear* and the modern translation version translated by John Crowther. It consists of 5 Acts.

C. Contextual Effects Caused by Motivating Factors

The contextual effects are actually inter-related to the target readers of the texts. ST is written in the Elizabethan Age which the language used in this era is early modern English, the target readers of the ST are the people of that era. While the TT the target readers are the people of recent era. Because of the different target readers, it creates the different effects toward them.

First, the readability effects towards the target readers of the two texts. Grammatically, ST is more complex than TT. There is an inversion of subject, verb, and object in the sentence or clause of ST. However, the TT follows the grammatical rule we use now, that is subject, verb and object. So, by TT, the readers of present era can still enjoy and comprehend the Shakespeare work easily without any significant obstacles.

On the other hand, ST contains some unfamiliar words, such as contracted words, archaic words, and different spelling words. Of course, the ST is difficult

to understand by the common readers of the present era who have no special knowledge in English, especially the early modern English. On contrary, the words used in TT are simpler than those of the ST. So, it can be easily understood by the native English speakers of the present era and non-native English speakers.

Second, it is the purpose of creating the texts. In the Shakespearean era or Elizabethan era, drama was not only made in written form, but also made to be performed. So, people at that era were very enthusiastic to have a drama performance in order to gain the satisfaction or entertainment. For the target readers of the ST, it is entertaining, but it will not be entertaining for the target readers of the TT since they do not understand the meaning of the text. So, the TT is made to ease the readers in understanding the story of the play in ST which is not quite readable for the common readers of this era.

Viewing from many points of view, the translator can deliver the equivalent message of the original play of *King Lear*. So, it can be said that the TT is a good translation regarding fulfilling some criteria or points of view in assessing translation.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

After discussing and comparing text 1 and text 2 in chapter 4, there are some findings and conclusions that can be drawn related to the objectives of the research as stated in Chapter I. The conclusions are as follows:

1. According to the data, the “lowest” level of variations is the greatest number in the analysis of both in experiential meaning breadth (39.14%) and grammatical complexity variations (44.40%). It indicates that many clauses in ST are realized into TT. The number of average in experiential meaning breadth which is placed in “2” level or “low” level of variations support the low variations. The number of average in grammatical complexity variations which is placed in “1” level or “very low” level of variations support the very low variations. In addition, those variations are also supported with the degree variations between ST and TT. In experiential meaning breadth variations: there are 21.92% in SE, 37.93% in TE, and 40.15% in SE=TE. While in grammatical complexity realization variations: there are 19.46% in SE, 36.18% in TE, and 44.36% in SE=TE. In brief, ST and TT have low experiential meaning breadth variations and very low grammatical complexity variations. This low and very low variations become the features of rewording between ST and TT. So, this translation has achieved the high level of equivalence in meaning and realization variations.

2. Those low and very low variations are motivated by many factors. The first, the intra-textual contexts that consist of diction, contracted and archaic words, different spelling words, omission, grammatical principles, and paraphrase. Second, there are also many inter-textual motivating factors. The inter-textual motivating factors are inter-related texts and situation value (field, tenor, and mode). The field of the play is about the story of political authority as much as it is about family dynamics between Lear as father and as a King and his three daughters. The tenor of the ST is William Shakespeare as the author of the play and the readers of Elizabethan age or the readers of early modern English era. While in TT, the author is John Crowther as the translator and the common English readers around the world as the readers. The mode of the texts is in a form of written texts.
3. The contextual effects are actually inter-related to the target readers of the texts. First, the readability effects towards the target readers of the two texts. The ST is readable for the target readers who lived in the Elizabethan Age. While, the TT is readable and understandable for the target readers of the present era since it consists of less complex grammar and vocabularies. The second aspect is the purpose of creating the texts. The TT is made to ease the readers in comprehending the story of the play in ST which is not familiar and unreadable for the common readers of this era.

B. Suggestions

Based on the conclusions above, the result of this research may lead to the suggestion to some parties as follows:

1. To the Readers

This research is to give more understanding to the readers about intralingual translation, to give broader knowledge of how to translate a text intralingually. The readers are better to read about the theory of experiential meaning and grammatical complexity of monolingual TSC before reading this research.

2. To other Researchers

This research analyzed experiential meaning breadth and grammatical complexity in monolingual TSC. It is suggested that other researchers conduct the research on other types of meaning, such as interpersonal or textual meaning. The researcher also suggests the other researchers to do the analysis of experiential meaning in other level, such as the height or depth. Hopefully, the other studies of the same object are also to be done by other researchers.

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No.	Data I: Source expressions (Old)	Data II: Target expressions (Modern)	Degree of Variation: 0=lowest 1=very low 2=low 3=medium 4=high 5=very high 6=highest															
			Meaning Variation in Experiential Meaning Breadth								Realisation Variation in Grammatical Complexity							
			0	1	2	3	4	5	6	HD	0	1	2	3	4	5	6	HD
	ACT 1 SCENE 1																	
	<i>Enter</i> KENT, GLOUCESTER, and EDMUND	KENT, GLOUCESTER, and EDMUND <i>enter.</i>																
1.	I thought the king had more affected the Duke of Albany than Cornwall. (1) THINKING	I thought the king preferred the Duke of Albany to the Duke of Cornwall. (1) THINKING	√							SE=TE	√							SE=TE
2.	It did always seem so to us. (2) FEELING	We used to think so too. (2) THINKING			√					TE	√							SE=TE
3.	But now in the division of the kingdom, it appears not which of the dukes he values most, for equalities are so weighed that curiosity in neither can make choice of either's moiety. (3) HAPPENING, CREATING	But the way he's divided the kingdom recently, nobody can tell which of the dukes he favors more. (3) DOING, SAYING						√		TE			√					TE
		He's split the kingdom so evenly that it's impossible to see any indication of favoritism. (4) DOING, HAPPENING																

4.	<i>(indicating EDMUND)</i> Is not this your son, my lord? (4) ATTRIBUTIVE	<i>(pointing to EDMUND)</i> Isn't this your son, my lord? (5) ATTRIBUTIVE	√								SE=TE	√							SE=TE
5.	His breeding, sir, hath been at my charge. (5) ATTRIBUTIVE	Yes, I've been responsible for his upbringing. (6) ATTRIBUTIVE		√							TE		√						TE
6.	I have so often blushed to acknowledge him that now I am brazed to it. (6) ATTRIBUTIVE, ATTRIBUTIVE	I've had to acknowledge that he's my son so many times that now I can do it without embarrassment. (7) HAPPENING, DOING						√			TE			√					TE
7.	I cannot conceive you. (7) THINKING	I can't conceive of what you mean. (8) THINKING	√								SE=TE	√							SE=TE
8.	No clause expression.	You can't conceive? (9) FEELING							√		TE							√	TE
9.	Sir, this young fellow's mother could, whereupon she grew round-wombed, and had indeed, sir, a son for her cradle ere she had a husband for her bed. (8) HAPPENING, ATTRIBUTIVE	Well, this guy's mother could conceive him all to well. (10) FEELING She grew a big belly and had a baby for her crib before she had a husband for her bed. (11) DOING, ATTRIBUTIVE, ATTRIBUTIVE						√			TE			√					TE
10.	Do you smell a fault? (9)	Do you smell something naughty? (12)		√							TE		√						TE

	SEEING	SEEING																
11.	I cannot wish the fault undone, the issue of it being so proper. (10) FEELING, ATTRIBUTIVE	Well, I wouldn't want to undo the naughtiness, since the boy turned out so well. (13) FEELING, HAPPENING			√					TE		√						TE
12.	But I have, sir, a son by order of law, some year older than this, who yet is no dearer in my account. (11) ATTRIBUTIVE, ATTRIBUTIVE	But I have a legitimate son a few years older than this one, and I don't love him any more than I love my bastard. (14) ATTRIBUTIVE, FEELING						√		TE	√							SE=TE
13.	Though this knave came something saucily to the world before he was sent for, yet was his mother fair, there was good sport at his making, and the whoreson must be acknowledged. (12) HAPPENING, ATTRIBUTIVE, EXISTING, HAPPENING	Edmund may have snuck into the world a little before his time, but his mother was pretty, we had a fun time making him, and now I have to acknowledge the guy as my son. (15) ATTRIBUTIVE, ATTRIBUTIVE, ATTRIBUTIVE, HAPPENING		√						TE	√							SE=TE
14.	Do you know this noble gentleman, Edmund? (13) HAPPENING	Do you know this gentleman, Edmund? (16) HAPPENING	√							SE=TE	√							SE=TE
15.	No, my lord. (14) HAPPENING	No, I don't, my lord. (17) HAPPENING			√					TE			√					TE
16.	(to EDMUND) My lord of Kent. (15) ATTRIBUTIVE	(to EDMUND) This is Lord Kent. (18) IDENTIFYING			√					TE			√					TE
17.	Remember him hereafter as my honorable friend. (16) THINKING	Remember him as my friend and an honorable man. (19) THINKING	√							SE=TE	√							SE=TE

[illegible]

25.	Meantime we shall express our darker purpose. (24) HAPPENING	In the meantime I'll get down to my real business. (27) HAPPENING	√								SE=TE	√							SE=TE
26.	Give me the map there. (25) DOING	Hand me that map over there. (28) DOING	√								SE=TE	√							SE=TE
27.	Know that we have divided In three our kingdom, and 'tis our fast intent To shake all cares and business from our age, Conferring them on younger strengths while we Unburdened crawl toward death. (26) DOING, DOING	I hereby announce that I've divided my kingdom into three parts, which I'm handing over to the younger generation so I can enjoy a little rest and peace of mind in my old age. (29) DOING, DOING		√							TE		√						TE
28.	Our son of Cornwall, And you, our no less loving son of Albany, We have this hour a constant will to publish Our daughters' several dowers, that future strife May be prevented now. (27) ATTRIBUTIVE, HAPPENING	Cornwall and Albany, my loving sons-in-law, I now want to announce publicly what each of my daughters will inherit, to avoid hostilities after I die. (30) FEELING						√			SE		√						SE
29.	The two great princes, France and Burgundy, Great rivals in our youngest daughter's love, Long in our court have made their	The two great princes of France and Burgundy, vying for the hand of my youngest Cordelia, have been at my court a long time and will soon have their answers. (31)					√				SE		√						SE

	amorous sojourn, And here are to be answered. (28) ATTRIBUTIVE, ATTRIBUTIVE	HAPPENING, ATTRIBUTIVE																
30.	Tell me, my daughters, (Since now we will divest us both of rule, Interest of territory, cares of state) Which of you shall we say doth love us most That we our largest bounty may extend Where nature doth with merit challenge? (29) SAYING, SAYING	My daughters, since I'm about to give up my throne and the worries that go along with it, tell me which one of you loves me most, so that I can give my largest gift to the one who deserves it most. (32) ATTRIBUTIVE, HAPPENING, SAYING, DOING						√		TE						√		TE
31.	Goneril, Our eldest born, speak first. (30) SAYING	Goneril, my oldest daughter, you speak first. (33) SAYING	√							SE=TE	√							SE=TE
32.	Sir, I do love you more than words can wield the matter, Dearer than eyesight, space, and liberty, Beyond what can be valued, rich or rare, No less than life, with grace, health, beauty, honor, As much as child e'er loved or father found— A love that makes breath poor and	Sir, I love you more than words can say. (34) FEELING I love you more than eyesight, space, and freedom, beyond wealth or anything of value. (35) FEELING I love you as much as life itself, and as much as status, health, beauty, or honor. (36) FEELING						√		TE						√		TE

	speech unable. (31) FEELING, FEELING, FEELING, FEELING	I love you as much as any child has ever loved her father, with a love too deep to be spoken of. (37) FEELING																	
33.	Beyond all manner of so much I love you. (32) FEELING	I love you more than any answer to the question “How much?” (38) FEELING		√							TE		√						TE
34.	<i>(aside)</i> What shall Cordelia speak? (33) SAYING	<i>(to herself)</i> What will I say? (39) SAYING	√								SE=TE	√							SE=TE
35.	Love, and be silent. (34) HAPPENING	I can only love and be silent. (40) FEELING						√			TE		√						TE
36.	Of all these bounds, even from this line to this, With shadowy forests and with champains riched, With plenteous rivers and wide-skirted meads, We make thee lady. (35) CREATING	I give you all this land, from this line to that one—dense forests, fertile fields, rivers rich with fish, wide meadows. (41) DOING					√				SE=TE	√							SE=TE
37.	To thine and Albany's issue Be this perpetual. (36) HAPPENING	This land will belong to your and Albany's children forever. (42) ATTRIBUTIVE						√			TE		√						TE
38.	What says our second daughter, Our dearest Regan, wife of Cornwall? (37) SAYING	And now what does my second daughter Regan, the wife of Cornwall, have to say? (43) SAYING		√							TE		√						TE
39.	Speak. (38) SAYING	Tell me. (44) SAYING	√								SE=TE	√							SE=TE

40.	Sir, I am made of that self mettle as my sister, And prize me at her worth. (39) CREATING, HAPPENING	Sir, I'm made of the same stuff as my sister and consider myself just as good as she is. (45) CREATING, HAPPENING		√							TE		√					TE
41.	I find she names my very deed of love— Only she comes too short, that I profess Myself an enemy to all other joys, Which the most precious square of sense possesses. (40) HAPPENING, HAPPENING	She's described my feelings of love for you precisely, but her description falls a little short of the truth. (46) HAPPENING, HAPPENING					√				SE			√				SE
	And find I am alone felicitate In your dear highness' love. (41) ATTRIBUTIVE	I reject completely any joy except my love for you, and I find that only your majesty's love makes me happy. (47) HAPPENING, FEELING																
42.	<i>(aside)</i> Then poor Cordelia! (42) ATTRIBUTIVE	<i>(to herself)</i> Poor me, what am I going to say now? (48) SAYING					√				TE					√		TE
43.	And yet not so, since I am sure my love's More ponderous than my tongue. (43) HAPPENING	But I'm not poor in love—my love is bigger than my words are. (49) ATTRIBUTIVE, IDENTIFYING					√				SE=TE	√						SE=TE
44.	To thee and thine hereditary ever Remain this ample third of our fair kingdom, No less in space, validity, and	You and your heirs hereby receive this large third of our lovely kingdom, no smaller in area or value than what I gave Goneril. (50)	√								SE=TE	√						SE=TE

	pleasure Than that conferred on Goneril. (44) HAPPENING	HAPPENING																
45.	—But now, our joy, Although our last and least, to whose young love The vines of France and milk of Burgundy Strive to be interested. (45)	—Now, you, my youngest daughter, my joy, courted by the rich rulers of France and Burgundy, what can you tell me that will make me give you a bigger part of my kingdom than I gave your sisters? (51) SAYING						√		SE					√			SE
	What can you say to draw A third more opulent than your sisters? (46) SAYING																	
46.	Speak. (47) SAYING	Speak. (52) SAYING	√							SE=TE	√							SE=TE
47.	Nothing, my lord. (48) HAPPENING	Nothing, my lord. (53) HAPPENING	√							SE=TE	√							SE=TE
48.	Nothing? (49) SAYING	Nothing? (54) SAYING	√							SE=TE	√							SE=TE
49.	Nothing. (50) HAPPENING	Nothing. (55) HAPPENING	√							SE=TE	√							SE=TE
50.	How? (51) SAYING	No clause expression							√	SE							√	SE

51.	Nothing will come of nothing. (52) HAPPENING	Come on, “nothing” will get you nothing. (56) HAPPENING			√					SE		√					SE
52.	Speak again. (53) SAYING	Try again. (57) HAPPENING	√							SE=TE	√						SE=TE
53.	Unhappy that I am, I cannot heave My heart into my mouth. (54) DOING	I'm unlucky. (58) ATTRIBUTIVE						√		TE		√					TE
		I don't have a talent for putting my heart's feelings into words. (59) ATTRIBUTIVE															
54.	I love your majesty According to my bond, no more nor less. (55) FEELING	I love you as a child should love her father, neither more nor less. (60) FEELING	√							SE=TE	√						SE=TE
55.	How, how, Cordelia? (56) SAYING	What are you saying, Cordelia? (61) SAYING				√				TE				√			TE
56.	Mend your speech a little, Lest you may mar your fortunes. (57) HAPPENING	Revise your statement, or you may damage your inheritance. (62) HAPPENING	√							SE=TE	√						SE=TE
57.	Good my lord, You have begot me, bred me, loved me. (58) DOING, FEELING	My lord, you brought me up and loved me, and I'm giving back just as I should: I obey you, love you, and honor you. (63) DOING, DOING, DOING, FEELING							√	TE		√					TE
	I Obey you, love you, and most honor you. (59) DOING, FEELING, FEELING																

58.	Why have my sisters husbands if they say They love you all? (60) SAYING	How can my sisters speak the truth when they say they love only you? (64) SAYING						√		TE			√					TE
		Don't they love their husbands too? (65) FEELING																
59.	Haply when I shall wed That lord whose hand must take my plight shall carry Half my love with him, half my care and duty. (61) DOING	Hopefully when I get married, I'll give my husband half my love and half my sense of duty. (66) HAPPENING		√						SE		√						SE
60.	Sure, I shall never marry like my sisters, To love my father all. (62) HAPPENING	I'm sure I'll never get married in the way my sisters say they're married, loving their father only. (67) HAPPENING				√				TE				√				TE
61.	But goes thy heart with this?(63) FEELING	But do you mean what you're saying? (68) SAYING						√		TE		√						TE
62.	Ay, good my lord. (64) ATTRIBUTIVE	Yes, my lord. (69) ATTRIBUTIVE		√						SE		√						SE
63.	So young and so untender? (65) ATTRIBUTIVE	So young and so cruel? (70) ATTRIBUTIVE	√							SE=TE	√							SE=TE
64.	So young, my lord, and true. (66) ATTRIBUTIVE	So young, my lord, and honest. (71) ATTRIBUTIVE	√							SE=TE	√							SE=TE
65.	Let it be so. (67) HAPPENING	Then that's the way it'll be. (72) HAPPENING			√					TE			√					TE
66.	Thy truth then be thy dower. (68) HAPPENING	The truth will be all the inheritance you get. (73) HAPPENING			√					TE			√					TE

67.	For by the sacred radiance of the sun, The mysteries of Hecate and the night, By all the operation of the orbs From whom we do exist and cease to be— Here I disclaim all my paternal care, Propinquity, and property of blood, And as a stranger to my heart and me Hold thee from this for ever. (69) DOING, HAPPENING	I swear by the sacred sun, by the mysterious moon, and by all the planets that rule our lives, that I disown you now as my daughter. (74) DOING As of now, there are no family ties between us, and I consider you a stranger to me. (75) EXISTING, HAPPENING						√		TE			√					TE
68.	The barbarous Scythian, Or he that makes his generation messes To gorge his appetite, shall to my bosom Be as well neighbored, pitied, and relieved As thou my sometime daughter. (70) HAPPENING	Foreign savages who eat their own children for dinner will be as close to my heart as you, ex-daughter of mine. (76) BEHAVING						√		SE	√							SE=TE
69.	Good my liege— (71) ATTRIBUTIVE	But sir— (77) ATTRIBUTIVE	√							SE=TE	√							SE=TE
70.	Peace, Kent. (72) ATTRIBUTIVE	Be quiet, Kent. (78) ATTRIBUTIVE	√							SE=TE	√							SE=TE
71.	Come not between the dragon and his wrath. (73) HAPPENING	Don't get in my way when I'm angry. (79) DOING, ATTRIBUTIVE						√		TE			√					TE
72.	I loved her most and thought to set my rest	I loved Cordelia most of all and planned to spend my old age with her taking care	√							SE=TE	√							SE=TE

	On her kind nursery.— (74) FEELING	of me. (80) FEELING																	
73.	(to CORDELIA) Hence, and avoid my sight!— (75) DOING	(to CORDELIA) Go away! (81) DOING			√						TE			√					TE
		Get out of my sight! (82) DOING																	
74.	So be my grave my peace as here I give Her father's heart from her.— (76) ATTRIBUTIVE	I guess if she doesn't love her father, then I'll only have peace when I'm dead.— (83) THINKING						√			TE				√				TE
75.	Call France. (77) DOING	Call the King of France. (84) DOING	√								SE=TE	√							SE=TE
76.	Who stirs? (78) DOING	Why is nobody doing anything? (85) DOING			√						TE			√					TE
77.	Call Burgundy.— (79) DOING	Call the Duke of Burgundy. (86) DOING	√								SE=TE	√							SE=TE
	<i>Exeunt several attendants</i>	<i>Several attendants exit.</i>																	
78.	With my two daughters' dowers digest this third. (80) HAPPENING	Cornwall and Albany, you and your wives can divide this last third of my kingdom between you. (87) DOING		√							TE			√					TE
79.	Let pride, which she calls plainness, marry her. (81) DOING	If she wants to be proud, or “honest,” as she calls it, she can just marry her own pride. (88)						√			TE				√				TE

[illegible]

	ATTRIBUTIVE																		
	<i>(gives CORNWALL and ALBANY the coronet)</i>	<i>(he gives CORNWALL and ALBANY the crown)</i>																	
83.	Royal Lear, Whom I have ever honored as my king, Loved as my father, as my master followed, As my great patron thought on in my prayers— (86) FEELING	King Lear, I've always honored you as king, loved you as my father, obeyed you as my master, and thanked you in my prayers— (94) FEELING						√		TE						√		TE	
84.	The bow is bent and drawn. (87) IDENTIFYING	I'm furious and ready to snap. (95) ATTRIBUTIVE			√					SE			√					SE	
	Make from the shaft. (88) CREATING																		
85.	No clause expression	Stay away or else I'll take my anger out on you. (96) DOING, DOING							√	TE							√	TE	
86.	Let it fall rather, though the fork invade	Let your anger fall on me then, even if its sharpness pierces my heart. (97)		√						TE		√						TE	

	The region of my heart. (89) DOING	DOING, HAPPENING																
87.	Be Kent unmannerly When Lear is mad. (90) ATTRIBUTIVE, ATTRIBUTIVE	Kent can speak rudely when Lear goes mad. (98) SAYING, ATTRIBUTIVE					√			SE=TE	√							SE=TE
88.	What wouldst thou do, old man? (91) DOING	What are you doing, old man? (99) DOING	√							SE=TE	√							SE=TE
89.	Think'st thou that duty shall have dread to speak When power to flattery bows? (92) THINKING, HAPPENING	When powerful kings cave in to flatterers, do you think loyal men will be afraid to speak out against it? (100) HAPPENING, THINKING						√		TE				√				TE
90.	To plainness honor's bound When majesty falls to folly. (93) HAPPENING, HAPPENING	When a majestic king starts acting silly, then it's my duty to be blunt. (101) HAPPENING, ATTRIBUTIVE						√		TE					√			TE
91.	Reserve thy state, And in thy best consideration check This hideous rashness. (94)	Hold on to your crown and use your better judgment to rethink this rash decision. (102) DOING, DOING					√			TE		√						TE

	DOING, DOING																		
92.	Answer my life my judgment, Thy youngest daughter does not love thee least, Nor are those empty-hearted whose low sound Reverbs no hollowness. (95) DOING, FEELING	On my life I swear to you that your youngest daughter doesn't love you least. (103) DOING, FEELING A loud mouth often points to an empty heart, and just because she's quiet doesn't mean she's unloving. (104) HAPPENING, ATTRIBUTIVE						√		TE			√					TE	
93.	Kent, on thy life, no more. (96) ATTRIBUTIVE	Kent, if you want to stay alive, stop talking. (105) FEELING, SAYING						√		SE=TE	√							SE=TE	
94.	My life I never held but as a pawn To wage against thy enemies, nor fear to lose it, Thy safety being motive. (97) HAPPENING, HAPPENING	I never considered my life as anything more than a chess pawn for you to play off against your enemies. (106) HAPPENING, DOING I'm not afraid to lose it if it helps protect you. (107)						√		TE			√					TE	

		FEELING																	
95.	Out of my sight! (98) DOING	Get out of my sight! (108) DOING	√								SE=TE	√							SE=TE
96.	See better, Lear, and let me still remain The true blank of thine eye. (99) SEEING, HAPPENING	Learn to see better, Lear, and let me stay here where you can look to me for good advice. (109) DOING, HAPPENING, SEEING	√								SE=TE	√							SE=TE
97.	Now, by Apollo— (100) SAYING	Now, I swear by Apollo... (110) SAYING			√						TE			√					TE
98.	Now, by Apollo, King, Thou swear'st thy gods in vain. (101) SAYING, DOING	By Apollo, King, you're taking the names of the gods in vain. (111) SAYING, DOING					√				TE		√						TE
99.	O vassal! Miscreant! (102) SAYING	Oh, you lowlife! Scum! (112) SAYING	√								SE=TE	√							SE=TE

300.	And at my entreaty forbear his presence till some little time hath qualified the heat of his displeasure, which at this instant so rageth in him that with the mischief of your person it would scarcely allay. (308) ATTRIBUTIVE, ATTRIBUTIVE	Right now he's so angry that even if he harmed you physically, he'd still be raging. (343) ATTRIBUTIVE, ATTRIBUTIVE		√							SE		√						SE
301.	Some villain hath done me wrong. (309) DOING	Some villain has told lies about me. (344) SAYING					√				SE=TE	√							SE=TE
302.	That's my fear. (310) ATTRIBUTIVE	That's what I'm afraid of. (345) ATTRIBUTIVE	√								SE=TE	√							SE=TE
303.	I pray you, have a continent forbearance till the speed of his rage goes slower. (311) SAYING, HAPPENING	I suggest you lay low until his rage cools a little. (346) SAYING, HAPPENING		√							SE		√						SE
304.	And as I say, retire with me to my lodging, from whence I will fitly bring you to hear my lord speak. (312) SAYING, DOING	In the meantime, come home with me, and when the time is right I'll take you to talk to him. (347) HAPPENING, DOING						√			SE		√						SE
305.	Pray ye, go. (313) SAYING	Please go. (348) SAYING	√								SE=TE	√							SE=TE
306.	There's my key. (314) IDENTIFYING	Here's my key. (349) IDENTIFYING	√								SE=TE	√							SE=TE
307.	If you do stir abroad, go armed. (315) DOING, DOING	If you go outside, arm yourself. (350) DOING, DOING	√								SE=TE	√							SE=TE
308.	Armed, brother? (316) ATTRIBUTIVE	Arm myself? (351) ATTRIBUTIVE	√								SE=TE	√							SE=TE

309.	Brother, I advise you to the best. (317) SAYING	Brother, I'm giving you good advice. (352) DOING					√			SE=TE	√							SE=TE
310.	Go armed. (318) DOING	Arm yourself. (353) DOING		√						TE		√						TE
311.	I am no honest man if there be any good meaning towards you. (319) ATTRIBUTIVE	I'd be a liar if I told you nobody wanted to hurt you. (354) ATTRIBUTIVE	√							SE=TE	√							SE=TE
312.	I have told you what I have seen and heard—but faintly, nothing like the image and horror of it. (320) SAYING, SEEING	I've told you what I've seen and heard, but I've toned it down a lot. (355) SAYING, SEEING						√		TE			√					TE
		I've spared you you the full extent of the horror that threatens you. (356) DOING																
313.	Pray you, away. (321) SAYING	Now please go. (357) SAYING	√							SE=TE	√							SE=TE
314.	Shall I hear from you anon? (322) SEEING	Will I hear from you soon? (358) SEEING	√							SE=TE	√							SE=TE
315.	I do serve you in this business. (323) DOING	I'll help you through this business. (359) DOING	√							SE=TE	√							SE=TE
	<i>Exit</i> EDGAR	EDGAR <i>exits.</i>																
316.	A credulous father, and a brother noble— Whose nature is so far from doing	A gullible father and a brother who's so innocent that he can't suspect anyone else of wanting to hurt him—these are						√		TE				√				TE

	harms That he suspects none, on whose foolish honesty My practices ride easy. (324) ATTRIBUTIVE, THINKING, ATTRIBUTIVE	the two fools I need for my plan to work. (360) THINKING, ATTRIBUTIVE, FEELING																
317.	I see the business. (325) SEEING	I know exactly how to proceed. (361) THINKING						√		TE		√						TE
318.	Let me, if not by birth, have lands by wit. (326) HAPPENING	If I can't have an estate by birthright, then I'll get it by being clever. (362) HAPPENING	√							SE=TE	√							SE=TE
319.	All with me's meet that I can fashion fit. (327) ATTRIBUTIVE	Any trick that works is good for me. (363) ATTRIBUTIVE	√							SE=TE	√							SE=TE
	<i>Exit</i>	<i>He exits.</i>																

	ACT 2 SCENE 2																	
	<i>Enter KENT disguised and OSWALD the steward, severally</i>	KENT enters in disguise.																
		OSWALD enters from elsewhere.																
757.	Good dawning to thee, friend. (778) ATTRIBUTIVE	Good morning to you, friend. (835) ATTRIBUTIVE	√							SE=TE	√							SE=TE
758.	Art of this house? (779) DOING	Do you work in this house? (836) DOING		√						TE		√						TE
759.	Ay. (780) ATTRIBUTIVE	Yes, I do. (837) ATTRIBUTIVE, DOING			√					TE			√					TE
760.	Where may we set our horses? (781)	Where should we stable our horses? (838)	√							SE=TE	√							SE=TE

	DOING	DOING																	
761.	I' th' mire. (782) IDENTIFYING	In the mud. (839) IDENTIFYING	√								SE=TE	√							SE=TE
762.	Prithee, if thou lovest me, tell me. (783) FEELING, SAYING	Please, sir, be kind to me and tell me. (840) FEELING, SAYING				√					TE				√				TE
763.	I love thee not. (784) FEELING	I won't be kind to you. (841) FEELING		√							TE		√						TE
764.	Why, then, I care not for thee. (785) FEELING	In that case, I don't much care for you either. (842) FEELING		√							TE		√						TE
765.	If I had thee in Lipsbury pifold, I would make thee care for me. (786) ATTRIBUTIVE, HAPPENING	If I could get my hands on you, I'd make you care. (843) ATTRIBUTIVE. HAPPENING		√							SE		√						SE
766.	Why dost thou use me thus? (787) DOING	Why are you talking to me like this? (844) SAYING					√				TE	√							SE=TE
767.	I know thee not. (788) THINKING	I don't even know you. (845) THINKING		√							TE		√						TE
768.	Fellow, I know thee. (789) THINKING	Ah, but I know you. (846) THINKING	√								SE=TE	√							SE=TE
769.	What dost thou know me for? (790) THINKING	Who am I then? (847) ATTRIBUTIVE						√			SE		√						SE
770.	A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy, worsted-stocking knave; a lily-livered, action-taking	You're a lowlife, a rascal who eats leftover scraps. (848) ATTRIBUTIVE, BEHAVING You're an ignoble, arrogant, shallow, vulgar, pretentious, conceited, filthy third-						√			TE						√		TE

	<p>knave; a whoreson, glass-gazing, super-serviceable finical rogue; one-trunk-inheriting slave; one that wouldst be a bawd in way of good service; and art nothing but the composition of a knave, beggar, coward, pander, and the son and heir of a mongrel bitch; one whom I will beat into clamorous whining if thou deniest the least syllable of thy addition. (791)</p> <p>ATTRIBUTIVE, ATTRIBUTIVE, ATTRIBUTIVE</p>	<p>rate servant who thinks he's something special. (849)</p> <p>ATTRIBUTIVE, THINKING</p> <p>You're a cowardly lawyer-loving bastard; a vain, brown-nosing, prissy scoundrel who'd pimp himself out to advance his career; a bag lady. (850)</p> <p>ATTRIBUTIVE, DOING</p> <p>You're nothing but a lowlife, a beggar, a coward, and a pimp, the son and heir of a mutt bitch. (851)</p> <p>ATTRIBUTIVE</p> <p>I'll beat you until you whine and cry if you deny the least bit of this. (852)</p> <p>DOING</p>																	
771.	<p>Why, what a monstrous fellow art thou, thus to rail on one that is neither known of thee nor knows thee! (792)</p> <p>ATTRIBUTIVE, THINKING</p>	<p>What an ogre you are to slander someone you don't know, and who doesn't know you! (853)</p> <p>ATTRIBUTIVE, THINKING</p>		√						TE		√							TE
772.	<p>What a brazen-faced varlet art thou to deny thou knowest me! (793)</p> <p>THINKING</p>	<p>What a shameless jerk you are to pretend you don't know me! (854)</p> <p>THINKING</p>	√							SE=TE	√								SE=TE
773.	<p>Is it two days ago since I tripped up thy heels and beat thee before the king? (794)</p> <p>HAPPENING, DOING</p>	<p>It was just two days ago that I tripped you and beat you up in front of the king. (855)</p> <p>ATTRIBUTIVE, HAPPENING</p>						√		TE		√							TE
774.	<p>Draw, you rogue, for though it be</p>	<p>Draw your sword, scoundrel. It may be</p>			√					TE			√						TE

	night yet the moon shines. (795) DOING, HAPPENING	nighttime, but there's enough moonlight to fight by. (856) DOING, HAPPENING, EXISTING																
775.	I'll make a sop o' th' moonshine of you. (796) CREATING	I'll make ground beef out of you. (857) CREATING		√						SE		√						SE
776.	<i>(draws his sword)</i> Draw, you whoreson cullionly barber-monger, draw! (797) DOING, ATTRIBUTIVE, DOING	<i>(he draws his sword)</i> Draw, you affected, preening son of a bitch! (858) DOING, ATTRIBUTIVE Draw your sword! (859) DOING		√						TE			√					TE
777.	Away! (798) DOING	Get away from me! (860) DOING			√					TE			√					TE
778.	I have nothing to do with thee. (799) DOING	I've got nothing to do with you. (861) DOING	√							SE=TE	√							SE=TE
779.	Draw, you rascal. (800) DOING, ATTRIBUTIVE	Draw your sword, you jerk! (862) DOING, ATTRIBUTIVE		√						TE		√						TE
780.	You come with letters against the king and take Vanity the puppet's part against the royalty of her father. (801) HAPPENING, DOING	You come here with letters against the king, and you take his conceited daughter's side against his royal highness. (863) HAPPENING, DOING				√				TE				√				TE
781.	Draw, you rogue, or I'll so carbonado your shanks. (802) DOING, DOING	Draw your sword, scoundrel, or I'll slice your thighs like flank steak. (864) DOING, DOING		√						TE		√						TE
782.	Draw, you rascal! (801) DOING, ATTRIBUTIVE	Draw your sword! (865) DOING		√						SE		√						SE
783.	Come your ways. (802)	Come on! (866)	√							SE=TE	√							SE=TE

	HAPPENING	HAPPENING																		
784.	Help, ho! (803) SAYING	Help! (867) SAYING	√								SE=TE	√								SE=TE
785.	Murder, murder! (804) ATTRIBUTIVE	Murder, murder! (868) ATTRIBUTIVE	√								SE=TE	√								SE=TE
	<i>Enter EDMUND the bastard with his rapier drawn, the Duke of CORNWALL, the Duchess REGAN, GLOUCESTER, and servants</i>	<i>EDMUND enters with his sword drawn, followed by the Duke of CORNWALL, the Duchess REGAN, GLOUCESTER, and servants.</i>																		
786.	How now? (805) HAPPENING	No clause expression.							√		SE							√		SE
787.	What's the matter? (806) HAPPENING	What's going on here? (869) HAPPENING		√							TE		√							TE
788.	Part. (807) DOING	Get away from each other. (870) DOING			√						TE			√						TE
789.	(to EDMUND) With you, goodman boy, if you please. (808) FEELING	(to EDMUND) Well, kid, let's see you fight. (871) SEEING						√			TE			√						TE
790.	Come, I'll flesh ye.(809) HAPPENING, SEEING	Come on, I'll show you how. (872) HAPPENING, SEEING		√							TE		√							TE
791.	Come on, young master. (810) HAPPENING	No clause expression.							√		SE							√		SE
792.	Weapons, arms? (811) ATTRIBUTIVE	You have weapons? (873) ATTRIBUTIVE		√							TE		√							TE
793.	What's the matter here? (812) HAPPENING	What's going on here? (874) HAPPENING	√								SE=TE	√								SE=TE
794.	Keep peace, upon your lives. (813)	Stop it, I order you. (875)						√			TE		√							TE

	HAPPENING	SAYING																	
795.	He dies that strikes again. (814) HAPPENING	The next person to strike again dies. (876) HAPPENING		√							SE		√						SE
796.	What is the matter? (815) HAPPENING	What's going on here? (877) HAPPENING		√							TE		√						TE
797.	The messengers from our sister and the king. (816) ATTRIBUTIVE	These are the messengers from my sister and the king. (878) ATTRIBUTIVE			√						SE			√					SE
798.	What is your difference? (817) ATTRIBUTIVE	What are you fighting about? (879) DOING						√			TE		√						TE
799.	Speak. (818) SAYING	Tell me. (880) SAYING		√							TE		√						TE
800.	I am scarce in breath, my lord. (819) ATTRIBUTIVE	I'm out of breath, sir. (881) ATTRIBUTIVE	√								SE=TE	√							SE=TE
801.	No marvel, you have so bestirred your valor. (820) ATTRIBUTIVE	No wonder, with all your exertions, you cowardly rascal. (882) ATTRIBUTIVE		√							TE		√						TE
802.	You cowardly rascal, nature disclaims in thee. (821) ATTRIBUTIVE	You're not worth being called a man. (883) ATTRIBUTIVE			√						TE			√					TE
		The only thing manly about you are your clothes. (884) ATTRIBUTIVE																	
803.	A tailor made thee. (822) CREATING	A tailor made you. (885) CREATING	√								SE=TE	√							SE=TE
804.	Thou art a strange fellow. (823)	That's an odd thing to say. (886)		√							TE		√						TE

	ATTRIBUTIVE	ATTRIBUTIVE																	
805.	A tailor make a man? (824) CREATING	How can a tailor make a person? (887) CREATING	√							SE=TE	√								SE=TE
806.	Ay, a tailor, sir. (825) ATTRIBUTIVE	Definitely a tailor, sir. (888) ATTRIBUTIVE	√							SE=TE	√								SE=TE
807.	A stone-cutter or painter could not have made him so ill though they had been but two years o' th' trade. (826) ATTRIBUTIVE	A sculptor or a painter couldn't have screwed him up as bad as that, even as an apprentice. (889) ATTRIBUTIVE				√				SE				√					SE
808.	Speak yet. (827) SAYING	But tell me what you're fighting about. (890) SAYING			√					TE			√						TE
809.	How grew your quarrel? (828) HAPPENING	No clause expression.							√	SE							√		SE
810.	This ancient ruffian, sir, whose life I have spared at suit of his gray beard— (829)	This old ruffian here, whom I didn't kill because he's so old— (891)			√					TE			√						TE
811.	Thou whoreson zed, thou unnecessary letter!— (830) ATTRIBUTIVE, ATTRIBUTIVE	You useless bastard—you're like the letter “z,” a totally unnecessary addition to the alphabet.— (892) ATTRIBUTIVE, ATTRIBUTIVE				√				TE				√					TE
812.	My lord, if you will give me leave, I will tread this unbolted villain into mortar and daub the wall of a jakes with him.— (831) HAPPENING, DOING	My lord, please let me grind this lumpy lowlife into a powder and use it to plaster up the bathroom walls.— (893) HAPPENING, DOING			√					TE			√						TE
813.	Spare my gray beard, you wagtail?	You didn't kill me because I'm so old, you					√			TE					√				TE

	(832) DOING	fawning dog? (894) DOING																	
814.	Peace, sirrah! (833) ATTRIBUTIVE	Calm down. (895) ATTRIBUTIVE		√						SE		√							SE
815.	You beastly knave, know you no reverence? (834) THINKING	Don't you have any manners, you savage? (896) ATTRIBUTIVE						√		SE		√							SE
816.	Yes, sir, but anger hath a privilege. (835) ATTRIBUTIVE	Yes, sir, but not when I'm enraged. (897) ATTRIBUTIVE	√							SE=TE	√								SE=TE
817.	Why art thou angry? (836) ATTRIBUTIVE	Why are you enraged? (898) ATTRIBUTIVE	√							SE=TE	√								SE=TE
818.	That such a slave as this should wear a sword, Who wears no honesty. (837) BEHAVING	I'm angry that a dishonorable lowlife like this wears a sword like a gentleman. (899) ATTRIBUTIVE, BEHAVING						√		TE					√				TE
819.	Such smiling rogues as these, Like rats, oft bite the holy cords atwain Which are too intrinse t' unloose, smooth every passion That in the natures of their lords rebel, Bring oil to fire, snow to the colder moods; Renege, affirm, and turn their halcyon beaks With every gale and vary of their	Smiling swindlers such as he undo the sacred bonds that unite people together, and only encourage the unreasonable passions of their masters. (900) BEHAVING,					√			TE					√				TE
		They foster both rage and apathy. (901) HAPPENING																	
		They say “Yes” and “No,” turning their noses whichever way the wind blows without taking a firm stance on anything. (902) SAYING																	

	masters, Knowing naught, like dogs, but following.— (838) BEHAVING, ATTRIBUTIVE, DOING, HAPPENING, THINKING	They blindly follow their masters' impulses, like dogs.— (903) HAPPENING																
820.	A plague upon your epileptic visage! (839) ATTRIBUTIVE	Damn your ugly stinking face! (904) FEELING					√			TE	√							SE=TE
821.	Smile you my speeches as I were a fool? (840) BEHAVING, ATTRIBUTIVE	Are you laughing at what I say, as if I were a fool? (905) BEHAVING, ATTRIBUTIVE	√							SE=TE	√							SE=TE
822.	Goose, an I had you upon Sarum plain, I'd drive ye cackling home to Camelot. (841) ATTRIBUTIVE, DOING	If I had my way with you right now, I'd send you to back to where you came from. (906) ATTRIBUTIVE, DOING					√			SE					√			SE
823.	Why, art thou mad, old fellow? (842) ATTRIBUTIVE	Are you insane, old man? (907) ATTRIBUTIVE	√							SE=TE	√							SE=TE
824.	(to KENT) How fell you out? (843) HAPPENING	(to KENT) What did you start quarreling over? (908) HAPPENING	√							SE=TE	√							SE=TE
825.	Say that. (844) SAYING	Just tell us. (909) SAYING		√						TE		√						TE
826.	No contraries hold more antipathy Than I and such a knave. (845)	I couldn't hate that jerk over there any more than I do. (910)					√			TE				√				TE

	HAPPENING	FEELING																	
827.	Why dost thou call him “knave”? (846) SAYING	Why are you calling him a jerk? (911) SAYING	√								SE=TE	√							SE=TE
828.	What's his offense? (847) DOING	What did he do to you? (912) DOING		√							TE		√						TE
829.	His countenance likes me not. (848) FEELING	I don't like his face. (913) FEELING	√								SE=TE	√							SE=TE
830.	No more perchance does mine, nor his, nor hers. (849) EXISTING	But maybe you don't like mine, or his, or hers either. (914) FEELING						√			TE		√						TE
831.	Sir, 'tis my occupation to be plain. (850) ATTRIBUTIVE	I'm used to telling the truth, sir, and I have to say that I've seen better faces than those I see here. (915) SAYING, SEEING, SEEING			√						SE			√					SE
	I have seen better faces in my time Than stands on any shoulder that I see Before me at this instant. (851) SEEING, SEEING																		
832.	This is some fellow, Who, having been praised for bluntness, doth affect A saucy roughness and constrains the garb Quite from his nature. (852) ATTRIBUTIVE	This is a guy who's been praised for his honest bluntness, and who now insolently pretends to be plainspoken and twists the natural meanings of words. (916) ATTRIBUTIVE		√							TE		√						TE
833.	He cannot flatter, he. (853) ATTRIBUTIVE	No flattery for him, no sir! (917) ATTRIBUTIVE		√							SE		√						SE

834.	An honest mind and plain, he must speak truth. (854) ATTRIBUTIVE, SAYING	He's honest, he's got to speak the truth. (918) ATTRIBUTIVE, SAYING				√				TE				√				TE
835.	An they will take it, so. (855) DOING	If people take what he says, fine. (919) DOING	√							SE=TE	√							SE=TE
836.	If not, he's plain. (856) ATTRIBUTIVE	If not, he's got truth on his side! (920) HAPPENING						√		TE		√						TE
837.	These kind of knaves I know, which in this plainness Harbor more craft and more corrupter ends Than twenty silly-ducking observants That stretch their duties nicely. (857) THINKING, DOING	I know his type. (921) THINKING	√							SE=TE			√					TE
		He's sneaky behind all his so-called bluntness, sneakier than twenty brown-nosing bootlickers who only tell you what you want to hear. (922) DOING																
838.	Sir, in good faith, or in sincere verity, Under th' allowance of your great aspect, Whose influence, like the wreath of radiant fire On flickering Phoebus' front— (858) DOING	Dearest, kindest, most honorable sir, may I say, with your esteemed approval, which is lit up by the illuminating radiance of the sun-god Phoebus, that— (923) SAYING						√		SE			√					SE
839.	What mean'st by this? (859) SAYING	What do you mean by that? (924) SAYING	√							SE=TE	√							SE=TE
840.	To go out of my dialect, which you discommend so much. (860) DOING	I tried to stop speaking plainly, since you dislike plain speech so much. (925) DOING						√		TE						√		TE

841.	I know, sir, I am no flatterer. (861) THINKING, ATTRIBUTIVE	Sir, I know I'm not a flatterer. (926) THINKING, ATTRIBUTIVE	√								SE=TE	√						SE=TE
842.	He that beguiled you in a plain accent was a plain knave, which for my part I will not be, though I should win your displeasure to entreat me to 't. (862) ATTRIBUTIVE, HAPPENING	The guy who tricked you with plain language was just a plain crook—which I'm not, however much I may displease you by not being one. (927) ATTRIBUTIVE, HAPPENING					√				SE					√		SE
843.	(to OSWALD) What was th' offense you gave him? (863) DOING	(to OSWALD) How did you offend him? (928) DOING	√								SE=TE	√						SE=TE
844.	I never gave him any. (864) DOING	I never offended him at all. (929) DOING	√								SE=TE	√						SE=TE
845.	It pleased the king his master very late To strike at me upon his misconstruction When he, conjunct and flattering his displeasure, Tripped me behind; being down, insulted, railed, And put upon him such a deal of man That worthied him, got praises of the king For him attempting who was self-subdued. (865) DOING, DOING, DOING,	Recently, the king hit me because of a misunderstanding.(930) DOING This man took sides with the king and tripped me. (931) DOING When I was down on the ground he insulted me, and then started acting tough to seem courageous in front of the king. (932) DOING The king praised him, even though I had never offered any resistance at all.(933) HAPPENING					√				TE					√		TE

	DOING																	
846.	And in the fleshment of this dread exploit Drew on me here again. (866) DOING	Now he pulled out his sword on me again, still riled up from our first encounter. (934) DOING					√			TE				√				TE
847.	None of these rogues and cowards But Ajax is their fool.(867) ATTRIBUTIVE	These cowards manage to make fools of brave men. (935) DOING						√		TE		√						TE
848.	Fetch forth the stocks, ho!— (868) DOING	Bring out the stocks !— (936) DOING	√							SE=TE	√							SE=TE
849.	You stubborn ancient knave, you reverend braggart, We'll teach you. (869) ATTRIBUTIVE, DOING	We'll teach you, you stubborn old bastard, you arrogant show-off. (937) DOING,ATTRIBUTIVE	√							SE=TE	√							SE=TE
850.	Sir, I am too old to learn. (870) ATTRIBUTIVE	Sir, I'm too old to be taught anything. (938) ATTRIBUTIVE		√						TE		√						TE
851.	Call not your stocks for me. (871) SAYING	Don't put me in the stocks. (939) DOING						√		SE		√						SE
852.	I serve the king, On whose employment I was sent to you. (872) DOING	I serve the king, who sent me here. (940) DOING	√							SE=TE	√							SE=TE
853.	You shall do small respect, show too bold malice Against the grace and person of my master, Stocking his messenger. (873)	If you put me in the stocks you'll insult him both as a king and as a man. (941) DOING, SAYING						√		SE						√		SE

	DOING, SEEING																		
854.	Fetch forth the stocks!(874) DOING	Bring out the stocks! (942) DOING	√								SE=TE	√							SE=TE
855.	As I have life and honor, there shall he sit till noon. (875) ATTRIBUTIVE, EXISTING	I swear on my life and honor, he'll sit here in the stocks until noon. (943) SAYING					√				TE					√			TE
856.	Till noon? (876) HAPPENING	Only until noon, my lord? (944) HAPPENING			√						TE			√					TE
857.	Till night, my lord, and all night too. (877) HAPPENING	No, the whole day, and all night too. ?(945) HAPPENING		√							SE		√						SE
858.	Why, madam, if I were your father's dog, You should not use me so. (878) ATTRIBUTIVE, HAPPENING	Ma'am, you wouldn't treat me like this if I were your father's dog. (946) HAPPENING, ATTRIBUTIVE	√								SE=TE	√							SE=TE
859.	Sir, being his knave, I will. (879) ATTRIBUTIVE	But since you're his scoundrel servant, I will. (947) ATTRIBUTIVE		√							TE		√						TE
	<i>Stocks brought out</i>	<i>The stocks are brought out.</i>																	
860.	This is a fellow of the selfsame color Our sister speaks of.— (880) ATTRIBUTIVE	This guy is exactly the kind of person your sister warned us about.— (948) ATTRIBUTIVE	√								SE=TE	√							SE=TE
861.	Come, bring away the stocks! (881) DOING	Come on, bring in the stocks, now! (949) DOING	√								SE=TE	√							SE=TE
862.	Let me beseech your grace not to do so. (882) SAYING	I beg you not to do this, my lord. (950) SAYING		√							TE		√						TE

863.	His fault is much, and the good king his master Will check him for 't. (883) ATTRIBUTIVE, DOING	He's done wrong, and his master the king will punish him for it. (951) DOING, DOING	√								SE=TE	√							SE=TE
864.	Your purposed low correction Is such as basest and contemned'st wretches For pilferings and most common trespasses Are punished with. (884) ATTRIBUTIVE, ATTRIBUTIVE	But the kind of punishment you propose is more suited to petty shoplifters than to royal attendants. (952) ATTRIBUTIVE			√						SE			√					SE
865.	The king his master needs must take it ill, That he, so slightly valued in his messenger, Should have him thus restrained. (885) DOING, ATTRIBUTIVE	The king will be offended to find out that his messenger is so badly treated. (953) DOING, ATTRIBUTIVE				√					SE				√				SE
866.	I'll answer that. (886) SAYING	I'll take responsibility for that. (954) DOING						√			TE		√						TE
867.	My sister may receive it much more worse To have her gentleman abused, assaulted For following her affairs.— (887) HAPPENING	My sister would be much more offended to have her trusted messenger abused and assaulted just for carrying out her orders.— (955) ATTRIBUTIVE						√			SE			√					SE
868.	Put in his legs. (888) DOING	Put his legs in the stocks. (956) DOING		√							TE		√						TE

	KENT <i>is put in the stocks</i>	KENT <i>is put in the stocks.</i>																	
869.	(to GLOUCESTER) Come, my good lord, away. (889) DOING	(to GLOUCESTER) Let's go, my lord. (957) DOING	√							SE=TE	√								SE=TE
	<i>Exeunt all but GLOUCESTER and KENT</i>	<i>Everyone exits except GLOUCESTER and KENT.</i>																	
870.	I am sorry for thee, friend. (890) SAYING	I'm sorry, my friend. (958) SAYING		√						SE		√							SE
871.	'Tis the duke's pleasure, Whose disposition, all the world well knows, Will not be rubbed nor stopped. (891) IDENTIFYING, ATTRIBUTIVE, HAPPENING	The duke always gets it his way, and everyone knows you can't budge him once he's made up his mind. (959) HAPPENING, THINKING						√		TE					√				TE
872.	I'll entreat for thee. (892) SAYING	I'll try talking to him again. (960) SAYING		√						TE		√							TE
873.	Pray you do not, sir. (893) SAYING	Please don't, sir. (961) FEELING						√		TE	√								SE=TE
874.	I have watched and traveled hard. (894) DOING	I've been up for a long time and have done a lot of traveling recently. (962) DOING			√					TE			√						TE
875.	Some time I shall sleep out. (895) BEHAVING	This punishment will be a good chance to catch up on my sleep. (963) ATTRIBUTIVE						√		TE			√						TE
876.	The rest I'll whistle. (896)	The rest of the time I'll whistle to entertain			√					TE			√						TE

	DOING	myself. (964) DOING																	
877.	A good man's fortune may grow out at heels. (897) HAPPENING	Even good men have bad luck. (965) ATTRIBUTIVE						√		TE		√							TE
878.	Give you good morrow. (898) ATTRIBUTIVE	Have a good morning. (966) ATTRIBUTIVE		√						SE		√							SE
879.	The duke's to blame in this. (899) HAPPENING	It's wrong for the duke to do this. (967) ATTRIBUTIVE						√		TE				√					TE
880.	'Twill be ill taken. (900) HAPPENING	The king will be angry with him. (968) HAPPENING		√						TE		√							TE
	<i>Exit</i> GLOUCESTER	GLOUCESTER <i>exits.</i>																	
881.	Good King, that must approve the common saw, Thou out of heaven's benediction comest To the warm sun. (901) HAPPENING, HAPPENING	Oh, good King Lear, you're proving that, just as they say, everything goes from good to bad. (969) HAPPENING, HAPPENING			√					TE			√						TE
882.	<i>(takes out a letter)</i> Approach, thou beacon to this underglobe, That by thy comfortable beams I may Peruse this letter. (902) HAPPENING, DOING	<i>(he takes out a letter)</i> Rise and shine, sun, so I can read this letter. (970) HAPPENING, DOING			√					SE			√						SE
883.	Nothing almost sees miracles But misery. (903)	Only those who are truly miserable see miracles. (971)		√						SE		√							SE

